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JULY 1991

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Apocrypha/Area 54 SH-1047
Apocrypha's 3rd Shrapnel LP, entitled "Area 54", moves toward a more straight forward sound than found on their earlier albums. Although the guitar riffs are fast and furious as always, their musical context is more song oriented, yet remains aggressive. If you like your metal heavy and your riffs mean, check out "Area 54".



Michael Lee Firkins SH-1045
"Michael Lee Firkins is a genuine guitar monster from America's heartland, whose time to wait in the sun has arrived." Pete Prown *Guitar For The Practicing Musician*.
"The guy has a sound, a distinctive voice. He cares more about songs than chops." Bill Milkowski *Guitar World*.

9.0/Too Far Gone SH-1048
9.0's debut album includes 9 power tracks featuring four amazing musicians. Guitarist Craig Small lays down an aggressive barrage of blues laden guitar solos and ex-Cacophony singer Peter Marino wails with conviction. When combined with a double bass rhythm onslaught from drummer Ray Luzier and bassist Mike Andrews, 9.0's album constitutes one of the most serious debuts in Shrapnel history.



Richie Kotzen's Fever Dream SH-1046 Richie Kotzen's 2nd album not only features incredible solos, but introduces Kotzen as a strong lead vocalist. With musical support from drummer Atma Anur and bassist Danny Thompson, "Fever Dream" is a blues based album brimming with full-throttle guitar work and imaginatively crafted songs and marks an important step forward for this incredible 20 year old musician.



James Byrd's Atlantis Rising SH-1049 Atlantis Rising, lead by former Fifth Angel lead guitarist/songwriter James Byrd and lead vocalist Freddie Krumins, deliver a set of metal master pieces. In the tradition of European bands like the Scorpions, Byrd plays scorching, thematic solos for the 90's in a heavy metal context. If you love great vibrato and tons of feel, check out this album.



Joey Tafolla/Infra-Blue SH-1050 Joey Tafolla strikes back with an inspired collection of instrumentals which document his tremendous musical growth. Abandoning the neo-classicisms found on his first LP, in favor of an astonishing set of country/blues riffs, rich in awesome technique, Joey Tafolla seems in position to take his place among the greats.



Marty Friedman/Dragon's Kiss SH-1035 One half of the progressive guitar oriented group Cacophony, Marty Friedman delivers his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo.



Greg Howe SH-1037 This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Including adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Atma Anur, this album seems destined to become a favorite of guitar fans everywhere.



Jason Becker/Perpetual Burn SH-1036 As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fretwork on the band's debut album. One year later, he recorded a solo album that set new standards in guitar playing.



Racer X/Extreme Volume SH-1038 Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solos pieces. This album should especially impress those who love twin guitar harmony leads.



Cacophony/Go Off! SH-1040 Marty Friedman and Jason Becker "Go Off" on musical tangents previously unexplored in contemporary metal. All the scorching solos and double leads you would expect, woven into a framework of superbly crafted vocal songs.



Howe II/High Gear SH-1044 Hot on the heels of his ground breaking debut album, Greg Howe teams up with his brother, vocalist Albert Howe, to form the nucleus of Howe II. Combining intense laden vocals with Greg's highly touted guitar skills, Howe II should find a place in your music collection.

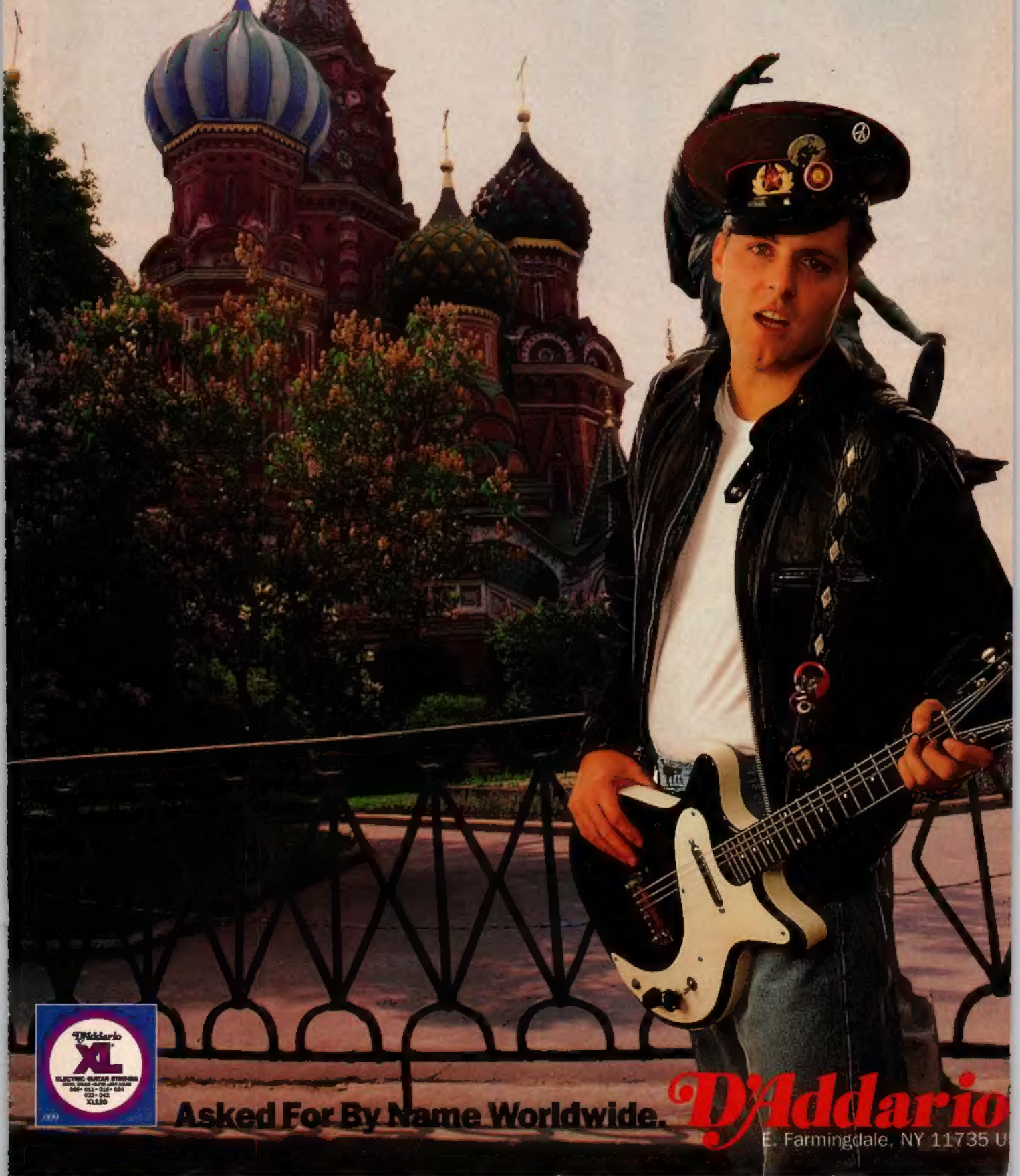
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VITO BRATTA

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JULY 1991

VOL. 3 • NO. 4



FRANK HANNON & TOMMY SKEOCH



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Vito Bratta by Lorinda Sullivan

MUSIC DEPARTMENT → Transcriptions & Lessons

WHITE LION

35 LOVE DON'T COME EASY

An intense tapestry of taps and trills by the inimitable Vito Bratta. Bass line included!

TESLA

46 SIGNS

A remake of the great '70s hit featuring the funky acoustic guitars of Frank Hannon and Tommy Skeoch. Bass line included!

TED NUGENT

54 CAT SCRATCH FEVER

Ted's four-on-the-floor ode to the rock 'n' roll feline community. Bass line included!

GARY MOORE

83 STILL GOT THE BLUES

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95 IT'S SHOWTIME

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A black and white photograph of Nils Lofgren in a dynamic pose, jumping in the air. He is holding a Takamine acoustic guitar in his right hand and a basketball in his left, ready to shoot. He is wearing a patterned sweater and dark pants. The background shows a basketball hoop and a palm tree.

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Nils Lofgren always comes to play, shoots 74% from the floor and takes his Takamine almost everywhere. Nils also has a new album "Silver Lining" on Rykodisc. You heard it here.
Photo by Neal Preston.

FROM THE EDITOR

THE LATEST CLICHE CIRCULATING among the metal elite goes something like this—"A great solo doesn't mean anything unless it's within the context of a great song." Although this notion may seem new to some, White Lion's Vito Bratta has known it for years. Never has his devotion to composing memorable songs been more evident than on his band's latest effort *Mane Attraction*, where the guitarist shows his remarkable depth.

We were pleased when Vito took time out of his busy schedule to show us, first hand, how to play the band's new hit single "Leave Me Alone." The guitarist proved to be one of the most humble and cooperative subjects we've ever had the pleasure of dealing with. In fact, Vito personally directed the photographer to get the clearest angles and sharpest finger positions. And later, he treated us to lunch at one of his favorite cheezy diners—can't beat that! We hope Dave Celentano's insightful lesson and Vito's comments will help you navigate your way around this rockin' piece of pop metal.

And what would a new issue of this magazine be without some improve-

ment or innovation? In response to a very reasonable suggestion by one of our brilliant readers, we're now putting vocal cues in the bass lines. We're sure this will make it easier for our four-string friends to keep their place when jamming or playing along with the original recordings.

A special thank you goes out to Jason Becker for his special help on the lesson to David Lee Roth's "Showtime." Becker, currently preparing a solo album, went above and beyond the call of duty to write a highly amusing commentary on his ridiculously ripping guitar part. In addition, Mr. Becker personally checked and edited our transcription. And yes, he did find a mistake or two, but commented that he was highly impressed with our degree of accuracy.

The response to whether you'd like more acoustic music has been overwhelming. As I've said before, this magazine is as much yours as it is ours. In this issue we've spotlighted Tesla's dynamic latest record, *Five Man Acoustical Jam*. This best-selling album proves conclusively that unamplified guitars don't have to be wimpy. And the transcription of "Signs" and Michael Chatham's in-depth interview with Tesla guitarists Frank Hannon and Tommy Skeoch provide some credible insight on how to create interesting cover versions of classic rock tunes

by simply transferring them on to an acoustic instrument.

In an effort to live up to our name, professor Wolf Marshall once again delivers a brilliant analysis, this time on Jimi Hendrix's *Axis: Bold As Love*. Wolf outdoes himself on this delicate dissection of Jimi's rhythm approach and unique lead style. Those who study and internalize the lessons within this fine piece of guitar journalism will be rewarded with a lifetime's worth of wonderful licks and tricks. Thanks, Wolf, for a job well done!

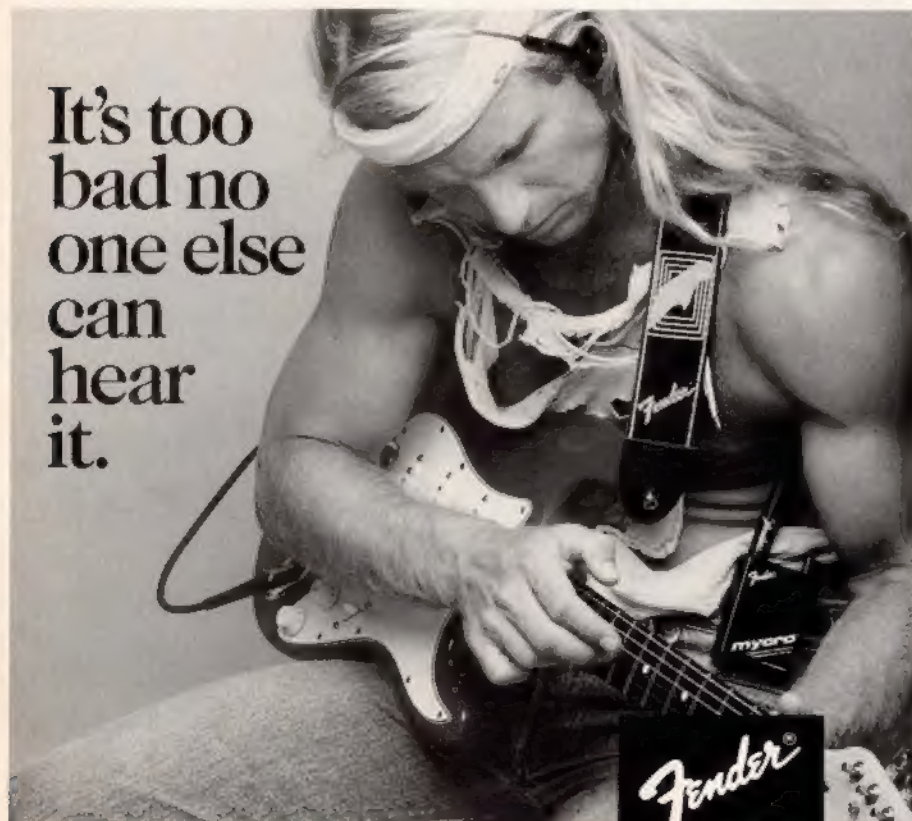
You may love him or you might hate him—but you gotta admit the Guy Mann-Dude comes up with some pretty cool interview ideas. This issue Guy tackled fusion legend Al Di Meola, whose unorthodox views of rock guitar are sure to create some controversy. For example, when was the last time you heard someone attack the technique of sweep picking or talk about the virtues of tango music? Is Al on the money, or off the wall? Drop us a line and let us know what you think.

Keep jammin',

Brad Tolinski

Brad Tolinski
Editor-In-Chief

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can
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- ☐ I can't figure out chord progressions without my axe.
- ☐ I have all these incredible musical ideas "in my head," but I can't seem to play them without a lot of bad notes.
- ☐ It's embarrassing when I get "lost" and can't find my place.
- ☐ It takes me longer than I like to learn and memorize a new tune.
- ☐ I have difficulty singing harmony.
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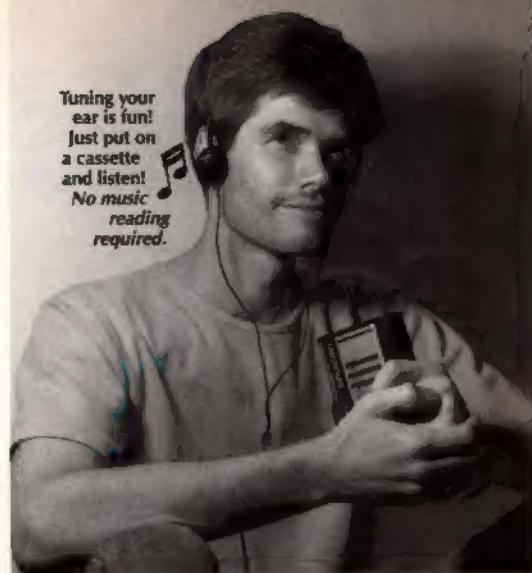
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PASSING NOTES

I've been playing guitar for a little more than a year and feel I've come along pretty well—with loads of help from your magazine. Every time I need inspiration and new ideas I grab an issue, pick up my guitar, and by the time I'm finished jamming a flood of new ideas and licks come from your well-written articles and columns.

Thanks a million to your columnists for such inspiring articles as "The Fret Connection" (Nick Nolan, March '91),

which helped a great deal in opening the fretboard, and "The Art Of The Squeal" (Peter Greenfield, March '90), which taught me how to play pinch harmonics like a pro. Your great song lessons are also inspiring.

Congrats on your flawless mag!

Joe Doohtermann
Greensfarms, CT

I want to commend your staff for truly the best guitar transcription magazine yet. Your choice of songs has been superb (I speak mostly of the variety) and the inclusion of all basslines is fantastic. You include "gold nugget" oldies and new, exciting material reaching beyond the confines of metal. I encour-

age you to continue to include the best metal, along with your well-balanced choice of other material. Congratulations on what I feel is a magazine that strives harder for its readers.

John
(Address Withheld)

I just want to tell you that your magazine is the best and your transcriptions are the most accurate. They really help me out. The guys in my band always put a lot of pressure on me to learn new songs, and with your magazine, it's a breeze. Keep up the great work.

Joseph Hartshove
Watts, Oklahoma

I just wanted to thank you for making the basslines available to all the songs you transcribe. I, and probably every other bass player out there, hold that as a BIG plus. Remember, in the words of the immortal Jaco Pastorius, "Rhythm section and women first!"

Tahoma M. Toelkes
Olathe, KS

Your March '91 issue was the best ever! With transcriptions from Megadeth, Metallica and Testament, it had to be. Megadeth's "Holy Wars" is definitely one of the best heavy metal songs since Metallica's "Ride The Lightning."

Tony Dillen & Scott King
Columbus, Ohio

Thanks for the transcription of "Purple Rain." That song truly proves just how great a composer Prince is. For anybody who had problems fingering the first three chords of the song (Bbadd9/D, Fadd9 and Ebadd9), try an alternate tuning. I found that the fingering was much easier when the guitar was tuned, from low to high, E, C, F, A, B, E. The fingerings were:

	Bb add9/D	Fadd9	Eb add9
E	1		6 or 3
B	1	0	0
A	x	0	0
F	x	0	0
C	2	0	0
E		1	0

Dennis G. Day II
Columbus, OH

What was your point in printing the "interview" with Ace Frehley? The text of the piece took up less than half a page and the bulk of it can be summarized as "I don't know. I can't remember. Ask Paul." If we could put this has-been behind the camera for 45 seconds, it would be the most powerful anti-drug commercial ever.

Robin Matlib
Cincinnati, OH

I would like to say that your magazine is usually very entertaining and edu-

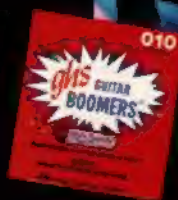
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Photo by Mike Hashimoto/Reader & Hashimoto

cational, but I have a gripe about your May issue. Willie Marr has got to be the biggest jerk on the face of the Earth. His sardonic little remarks made Ace Frehley look like a complete ass. Ace is one of the best and most underrated guitarists around. He doesn't need people like Marr taking pot shots at him.

Russ Pangle
Dalton, GA

P.S. Ace is not credited as co-author of "King Of The Nighttime World." The authors are K. Fowley, M. Anthony, P. Stanley and B. Ezrin. Get your eyes checked, dude!

Having just read Willie Marr's piece on Ace Frehley, I'm really let down. The old Kiss songs, while relatively simple, have given us a lot of good times. I guess he's bitter over having spent his millions in the '70s on groupies and limos. The Comet is nowhere; meanwhile the Kiss hit machine rolls on and on. I'm not trying to put Ace down—I love his cool lead style and wish him the best. But my advice to him is clean up and try to turn it around while he still has a name. Doesn't he realize that your magazine is excellent promotion? He could use some

Jon Melsness
Colorado Springs, CO

I'm writing in retaliation to a letter printed in the March '91 issue. You know, the one where two obviously uneducated morons called George Lynch's rhythms lame and his solos token? Who are these two boneheads and what rock did they crawl out from? Lynch is a creator and an innovator. Sure, Lynch (that's Mr. Lynch to you) rips on solo albums. But he's not a solo artist. He is a true band member/leader, and has confidence in his fellow musicians. There can only be so much guitar in the context of a good song. You two rocket scientists should know that!

Jason Siek
Cleveland, Ohio

Guitar 101 with Jimmy Brown in the May issue is the right idea. The notation legend on the back needs individual detailed descriptions (for me, at least). What about some music theory? I keep reading about how players use a pentatonic scale (A, B, C, 12, 8, ?) or whatever to do...whatever! See what I'm saying?

Chris Dikerson
Sellersburg, IN

I wanted to let you know that I enjoyed Wolf Marshall's story about Eric Clap-

ton's early days with John Mayall's Bluesbreakers. His analysis of Clapton's style was very thorough, and as an amateur blues guitarist I appreciated the many transcribed examples.

However, I would like to point out that myself and quite a few other blues lovers feel that Clapton's immediate successor with the Bluesbreakers, Peter Green, easily equalled, if not surpassed him, in terms of establishing an individual and unique style of blues guitar.

B.B. King, after having Peter Green's Fleetwood Mac open for him during a gig in England, is known to have said, "He's the only living blues guitarist to make me sweat."

Make no mistake, I think Clapton is one of the greatest guitarists ever, but even he would agree that Peter was also one of the very best. In terms of rock history, I think it is important to look at Green's work.

Rick Longoria
Solvang, CA

Send your letters to: *Passing Notes*,
Guitar School Magazine, Harris Publications, Inc., 1115 Broadway,
New York, NY 10010

In the March '91 issue, credit for the guitar transcription of "Stone Cold Crazy" was mistakenly given to Chris Amelar. Dave Whitehill transcribed the song.

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BY JEFF GILBERT

"MY PRIORITIES are my family and the people in my life. My music and my hunting are about neck and neck. I also do off-road desert races and celebrity races for the drug and substance abuse organizations across the country and I'm active as a hunter-safety instructor. Plus, I write, edit and publish my own hunting magazine. I do so many things, it's a matter of finding time for extracurricular maneuvers."

One can only imagine what Ted Nugent defines as an "extracurricular maneuver" (stalking the elusive cheerleader, maybe?). Ted Nugent is obviously a man who has life in a stranglehold. And you best get out of his way. "I know what thrills I can squeeze into the schedule of a four-headed hound dog on a hot bear stink."

In addition to his role as a parent, hunter, publisher, instructor, actor and, of course, guitar hero, the Nuge has managed to navigate a successful musical career that spans several decades, beginning as an Amboy Duke in the late '60s and early '70s, striking platinum as the Ten Fingers of Doom through the '80s, and now nailing himself to the top of the charts as a Damn Yankee.

Like the saying goes, "You can't keep

a good dog off your leg." So here's a brief look at some of the songs that legends are made of.

"Baby, Please Don't Go"

The Amboy Dukes / The Amboy Dukes (1967)

I was only 17 when I recorded that song. I was very volatile and engulfed by my creativeness on the guitar. I'd been

playing the Gibson Byrdland for about four years, and amplifier technology—and certainly my access to amplifier technology—was expanding every year.

The song was one of the staples of all combos and bands in the '60s. I twisted the basic guitar line around a little bit just for groove purposes. That song reflected the uninhibitedness and the creative juices that were flowing at the time. That was a virtual irreverent stab-in-the-face of disciplined musicality by a 17-year-old bonzo gonzo.

"Journey To The Center Of The Mind"

Journey To The Center Of The Mind / Amboy Dukes (1968)

We [Amboy Dukes] were gigging constantly and I was playing my guitar 12, 15 hours a day. I was constantly coming up with patterns and passages and licks and rhythms. One evening I met a couple of

girls at Mickey's Hideaway in Lansing, Michigan, where the Dukes performed. It was my first tandem maneuver [laughs]. Talk about creativity running hot! At about four in the morning, I came flying out of bed and grabbed my guitar and played that pattern and wrote all the music. We put the song together the next day.



The Nuge goes in for the kill with his zebra-striped Paul Reed Smith

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PRIME CUTS

"Great White Buffalo"

Tooth, Fang And Claw / Amboy Dukes (1974)

That song was another spontaneous combustion [laughs]. We were in the studio recording *Tooth, Fang And Claw* and I was tuning my guitar and whipping out the E-D-A pattern. It was written and recorded all within about 20 minutes. It was virtually "take one" of a jam.

I'm re-recording "Buffalo" on my next solo album, which will be released in early '92 on Atlantic Records. It will be recorded with the right guitar sound, the right vocals and the right arrangement. The song has progressed but maintained its volatility over the years to the point where I absolutely have to express it in that new form. Wait 'till you hear that thing—it'll kill you!

"Stranglehold"

Ted Nugent / Ted Nugent (1976)

It was another "road" product. I was on the road constantly between '67 and '75. I played anywhere from 250 to 300 gigs a year. You discover connections with the people in the audience and your guitar. That guitar lick might be the most identifiable guitar lick on the face of the earth. It came from unrestricted jams, but developed into what I consider to be the quintessential Nugent musical maneuver. That song has kept America moist for years [laughs]! I still whip it out onstage with the Damn Yankees and tease people with it. Even though I twist and somewhat mutilate it on a nightly basis, it's still undeniably a tune.

"Free For All"

Free For All / Ted Nugent (1976)

I thought our recording of it was real good. Tom Werman, the man at the controls, was really the man who produced that regardless of what names you might see on the album. He respected the intricacies of what "Ted Nugent the Guitar Player" was saying there. Yeah, it was abrasive and irreverent as hell, but the guitar solo and harmony were really soulful. When you think of "Free For All" you don't say it's soulful—you say it kicks ass, because that's the delivery of the song. But there are elements in the song that have so much soul. And that is why it kicks ass. The riff is just a giant Nugent E chord, straight from the streets of Ted's World. I think I invented that big chord. It's loaded with open strings and has no thirds—just a twang master in the night. It's an attitude song that came from the road.

I heard Exodus' version of "Free For All" and I thought it was good. They were definitely expressing themselves.

They had attitude, and that's the most important factor. I didn't think the recording or the tones they used were very good, but they had the right attitude.

"Cat Scratch Fever"

Cat Scratch Fever / Ted Nugent (1977)

That song came from a lick at sound-check. My wife came up with this old antique medical journal that listed a disease called "cat scratch fever." My brain is like a computer; it catalogs things. And when this guitar pattern came up, the words "cat scratch fever" just fit perfectly.

"Little Miss Dangerous"

Penetrator / Ted Nugent (1984)

Let me tell you about "Little Miss Dangerous"; even though it isn't one of Ted Nugent's biggest sellers, it is my favorite song. No question. The Fender six-string bass I played on that—the sexuality of the pattern—makes it my favorite song to listen to. It just reeks of sexuality. Maybe it was because of all the "human connections" I made while the song was being made [laughs]. To me, the guitar solo, the structure of the song, is what I'm all about. What a monster!

"Coming Of Age"

Damn Yankees / Damn Yankees (1990)

The Damn Yankee are a collaborative effort. You can tell all the Nugent patterns, but some of them that you would attribute to me are Tommy Shaw's. A lot of the lyrics that people think are Tommy's are mine. I wrote a lot of the lyrics. Of course, "Piledriver" reeks of Ted's World!

Since 1982 I've been playing the Paul Reed Smith guitar, which is what I used on that song. Paul and I have worked on my own signature guitar called the Ted Nugent Whackmaster, because folks, I am the Whackmaster! It's a resonant, feedback-generating, semi-hollow-body PRS monster—just what I need for a band like the Damn Yankees. We're having way too much fun for white guys!

"Fred Bear"

Limited cassette release

I wrote this song about a close hunter friend of mine, Fred Bear, who died in an accident. So when I could stop crying long enough, I went into the studio the next day with a couple of buddies of mine in Detroit, and we recorded it and a nerve was struck. A couple buddies heard about it and I made copies for them, and some more people heard about it. To make a long story short, we sold over 100,000 cassettes at sporting good stores; that song came from the heart of a hunter and represents the pinnacle of what Ted Nugent has to

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OUT TO LUNCH

with GUY MANN-DUDE

Faster than a speeding bullet. More powerful than a locomotive. Super guitarist AL DI MEOLA talks about how his notes snap, crackle and pop



Lydia Cross/Star File

AL DI MEOLA PREFERS TO DO things *his* way. He maintains that hammer-ons, wang-bar divin' and Van-tappin' are for sissies. Instead, he prefers to pick each note so it rifles out of the speaker cabinets like a Thompson-machine-gun fire. "Sweep picking is a form of cheating," Di Meola says, dismissively. "Those notes should *pop*."

After taking fusion to the hilt in the '70s with Chick Corea's *Return To Forever*, Di Meola racked up an impressive array of solo albums that continued to combine jazz, latin, rock and flamenco in dazzling new ways. Currently Al is

reaching out to musical heights through a new form—tango. But don't get up to grab your partner yet! If I know Al, he'll probably concoct some intense curves to keep your mind engaged and your ears in step.

GUY MANN-DUDE: What's new?

AL DI MEOLA: I just finished a new acoustic group album and it'll probably be released in the spring. The name of the group is Al Di Meola's World Sinfonia and it includes Dino Saluzzi on an accordion-like instrument called the bandoneon. The bandoneon has but-

tons instead of keys and is used in contemporary tango music.

Contemporary tango has been unjustly ignored in our culture. It's beautiful and comprises the best elements of jazz, harmony and improvisation, but has very strong roots in the 20th Century classical tradition. It's nothing like the Hollywood tango that we hear so often in movies. It's a very serious and complex, but very passionate, form of music. Unfortunately, North Americans are not very aware of world music in general. There's too

to page 80



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MOTHER NATURE'S SONS

BY MICHAEL
CHATHAM





Tesla's FRANK HANNON and TOMMY SKEOCH leave their electric guitars at home and plug into the natural beauty of wood

What does it take to create a platinum album in the '90s? For most bands, nothing short of tens of thousands of dollars spent in state-of-the-art studios, hundreds of overdubs, dozens of re-takes and the services of several studio musicians.

Tesla, however, tried a different, organic recipe on their latest hit album, *Five Man Acoustical Jam*. Take one case of beer, a carton of cigarettes, a couple acoustic guitars, bass and drums. Mix with one sweaty night in

a fan-packed rock club. Then serve raw and uncut.

We caught up with the band's down-to-earth guitarists, Tommy Skeoch and Frank Hannon, as they were entering the studio to record an electric follow-up to their quirky, acoustic success. The guys seemed anxious to talk about their unusual live Jam record and circumstances surrounding its release. So unplug your shredding machine and

get back to nature with Tommy and Frank. Just watch out for splinters.

See page 46 for a complete lesson and transcription of Tesla's "Signs."

HANNON & SKEOCH



Frank Hannon and Tommy Skeoch in an electrifying performance.

GS: What was the genesis of the *Five Man Acoustical Jam* album?

FRANK HANNON: We played acoustically at a club in San Francisco, and the experience was so enjoyable we decided to set up several shows just for the hell of it. The live album really captures that exciting and loose spirit. It's real and it's fun, and it's not filled with a bunch of pretentious bullshit.

Music has become so incredibly artificial, that I think people were really starving for something that was genuine and natural. Most contemporary music is annoyingly choreographed and robotic. We wanted to rebel against that, and it became the attitude of the whole show.

GS: How many acoustic shows did you play on that tour?

TOMMY SKEOCH: Five or six. We performed them between dates during our tour with Motley Crue.

GS: Was the Philadelphia show originally recorded for an album?

HANNON: We actually recorded and videotaped it for our own archives, but when Geffen heard it they immediately wanted to put it out.

GS: Did you rehearse specifically for the acoustic shows?

HANNON: We rehearsed for about six

days over a period of two weeks.

GS: Which of your songs do you think best translated to acoustic?

HANNON: I really like the way "Heaven's Trail" came out. The original version is really heavy, but this new version sounds almost Louisiana-ish to me, especially when it hits the harmonica and bongo drums the middle section.

GS: What acoustic guitars did you use?

HANNON: I have a couple of Gibson acoustics that I really like, but the pickups fried on them so I borrowed one of Tommy's Guilds. It was really easy to use because it featured a built-in pickup and EQ unit. It sounded dynamite, man. I really liked it.

SKEOCH: I ended up using big, full-bodied Guild acoustic guitars outfitted with Dean Markley soundhole-type pickups. Now I wish I would have used one of the guitars I lent to Frank. It's a lot easier to play and I really like the way it sounds. They're really bright. Frank's guitar sounded much more brilliant in the mix.

GS: Did you try different acoustic guitars for different blends and sounds?

HANNON: Well, Tommy used both 12- and 6-string acoustics. I just stayed on one acoustic the whole night, but I changed tunings for different songs.

When I was doing my slide thing, I was using an open-E tuning. But it was a bit of a problem because in between songs I'd have a heart attack trying to get back in tune with the band.

GS: Which songs did you use open tunings in?

HANNON: I used the open-E tuning on "Comin' Atcha Live" and "Truckin'." On "Heaven's Trail" Tommy uses the D-A-D-G-A-D tuning [low to high], and I use a D-A-D-G-B-D tuning in order to maintain that major triad on the first three strings.

GS: Who are your acoustic guitar influences?

SKEOCH: Well, you know I've never really been an acoustic player. Frank played almost all the acoustic guitar on our earlier albums. But I think I would have to say Jimmy Page.

HANNON: I really think Heart's Nancy Wilson's playing is hot, especially back in the days of "Dreamboat Annie."

GS: Yeah, I really dig that bridge she played on "Crazy On You."

HANNON: I played that acoustic intro to "Crazy On You" in my acoustic solo.

They edited that part out on the record, but it's in the video. I was really pissed off because I love that thing, and I wanted to put it out on the record. So when Geffen said they were putting out the video, I said, "Look, I don't want any idiotic edits on the video."

GS: Is the vibe different on stage, when you play an acoustic set?

SKEOCH: Yeah, it's very different. You have to concentrate a lot more. When we're doing an electric show, there's more room for error. If I make a small mistake, I don't think you can really hear it because of the reverberation in a large arena. But at the acoustic shows, it's much more of an intimate thing and if you screw up, it comes out pretty obvious.

HANNON: Like the guitar solo in the middle of "Comin' Atcha Live." It was always different. Sometimes it sucked and sometimes it was like magic.

GS: Did you do any overdubs on these tapes?

SKEOCH: Not at all. That's one of the beauties of the album, I think. We went in and mixed it. I mean, we heard there were things and I was going, "Ah...I don't know about this, man." It's pretty scary, but now that it's out

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Paul Gilbert/Guitarist, Mr. Big.



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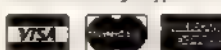
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HANNON & SKEOCH

I'm really proud of it. Even the screw-ups carry across a real natural, honest feel about them.

HANNON: It would be pointless to try to do overdubs on that album. The whole album was a raw jam, anyway. So you go back and overdub stuff, and for what? To try to make something sound better? We didn't want to sterilize it.

GS: Is there anything on the tapes that you would have changed if it wasn't a totally live album?

HANNON: I would have liked to have fixed my guitar string that broke during the middle of "Modern Day Cowboy" in the second chorus. I broke a string right before the solo and my guitar goes out of tune. And I would have preferred the version of "Cowboy" that we performed at the Ritz in New York the night before. It was perfect man, it was just perfect.

GS: Are you surprised that the album is platinum already?

HANNON: Kind of. Because it was just one night's recording, that's it.

GS: Were there any songs left off the album?

SKEOCH: "Little Suzi" was the only song deleted, 'cause Jeff didn't really like his vocals. We weren't too happy with our performances either. But, to tell the truth, I didn't think our performance were really great on any of them, so we might as well have stuck it on the album too. But that's just my opinion. "Suzi" is included in the video, if anyone wants to see it.

GS: I noticed you released a "clean" version of "Signs."

SKEOCH: Oh, right. Well, I should have mentioned that when you talked about doing overdubs. We took some swear words out. Originally Jeff sang, "Signs, signs, everywhere are signs, fucking up the scenery..." "So Jeff went in there and put "blocking" on top.

GS: Did you re-work your leads?

SKEOCH: I tried to play the solo on "Signs" close to the Five Man Electrical Band's original version. But for songs like "Comin', Atcha Live," Frank and I tried to improvise everything. "Before My Eyes" is just totally improvised. The solos we performed on "Cowboy" are totally improvised. They're nothing like they are on the album. Maybe a few notes, like a little taste of it here and there. My solo in "Suzi" is totally different than the one in the video.

HANNON: We had to play more notes because there's not as much sustain with an acoustic guitar. So instead of doing long, sustaining bends like we usually do, we'd just do more picking and arpeggiating.

GS: Who chose the cover tunes?

SKEOCH: We all chose one. Jeff wanted to do "Signs." The Beatles song ["We

Can Work It Out"] was Brian's idea. We've always enjoyed playing covers. In fact, we usually do covers on the B-sides of our singles. For example, we played Jeff Beck's "I Ain't Superstitious" on the B-side of "Love Song." We covered Jo Jo Gunne's "Run, Run, Run" on the B-side of "The Way It Is."

HANNON: Troy is a really big Creedence Clearwater fan, so he was dying to play "Lodi." I've always really dug the Grateful Dead's "Truckin'," because it's got a really cool swing beat to it. I used to listen to that song when I was a kid. My mom had a 45 r.p.m. of it and I always put it on, so I picked that one. And Tommy wanted to do a Stones tune. We were going to do "Angie" or something, but it was just too mellow. So we picked "Mother's Little Helper" instead.

GS: You guys don't come across as being overly serious or image-conscious.

SKEOCH: When you listen to the album you know we're the furthest thing from serious. We're always joking around, talking all kinds of stupid shit. We're just having a good time.

GS: It sounded like the crowd was really into it, too.

SKEOCH: Actually, the Philly crowd was probably the least receptive audience on the whole tour. It was strange. It wasn't like the other shows. That was probably our worst performance.

GS: And your worst performance goes platinum.

SKEOCH: Yeah, that's the other thing that's really strange. On our studio albums, we spend all this money and time. Both of them have taken a year or more to go platinum. This album is platinum in three months. It's amazing.

GS: Are you currently working on the follow-up to your last studio album?

HANNON: We're working on our songs right now.

SKEOCH: Yeah, we got all the songs written. We're going to record it in New York City, and the songs are killer. We've got 17 songs. Thirteen of them are new, and four are songs that we've always loved but just have never made it onto any of our albums for whatever reason. We'll probably pick 12.

GS: Is the success of *Five Man Acoustical Jam* going to have an influence on the sounds you go for on future albums?

HANNON: No, that was just a fluke, man. It was a jam and we recorded it. It was fun—not comedy—but a fun thing. We've always played acoustic guitars in our music. That's why we felt we were justified in doing something like this, even though it seems like a current trend. I think it's great that a lot of people are playing acoustically. We're not pioneers at it, that's for sure. All I'm saying is that we've always loved it, we've always done it, so that's why we felt we had a right to elaborate on it.

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*White Lion's pride and joy, **VITO BRATTA**, dissects the intricate guitar parts of "Love Don't Come Easy" in this insightful lesson*

"AS SOON AS I CAME UP WITH THE OPENING CHORDS TO 'LOVE DON'T COME EASY' everybody said, 'Single!'," explains White Lion's guitar phenom Vito Bratta. "It seemed to generate the same feeling that 'Wait' did. Then all of a sudden the pressure was on—I wasn't just finishing another song—I was finishing a potential hit."

"For a single, it ended up having a very weird arrangement," says Bratta, "but it's what we felt was needed—no more, no less." The unpredictable and surprising aspect of this song is that it does *not* follow the standard verse/chorus/verse/chorus/bridge/solo/chorus format but rather, verse/chorus/verse/pre-chorus/chorus/bridge/solo/pre-chorus/chorus.

Beginning with bar 6, Vito taps a series of molten licks over the underlying verse chords. He chose to tap all the notes on the 2nd string to retain a smooth, legato sound throughout. Figures 1-4 show each lick in isolation. Photos A-D show the corresponding fingerings. The lick in Figure 4 requires a pretty massive left-hand stretch, so ease into it and don't strain your hand. Try playing it slowly at first, and shift your hand back and forth as necessary. Vito uses his 1st finger to tap these licks and "cups" the pick in his right-hand 3rd finger (Photo E).

Notice in the the first two photos (bird's eye view) how Bratta places his right-hand thumb on the top edge of the guitar neck. This gives his tapping hand a constant point of reference and allows him to glide smoothly up and down the neck when changing positions. Also notice how he positions his left-hand thumb behind the neck during the wide finger stretches.

Moving on to the chorus (see rehearsal letter B), the chords D, Dsus2 and Dsus4 are all strummed with upstrokes (Fig.5). Bratta says this makes the chords sound brighter.

BY DAVE CELENTANO

A complete transcription of White Lion's "Love Don't Come Easy" begins on page 35

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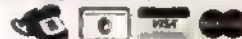
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VITO BRATTA

FIG. 7

NC
(G) (D)

photo reference (F)

FIG. 8

Note: (●) circled notes are notes changed to after the initial chord is played.

A Dmaj7/G Dmaj7/F#

photo reference (G)

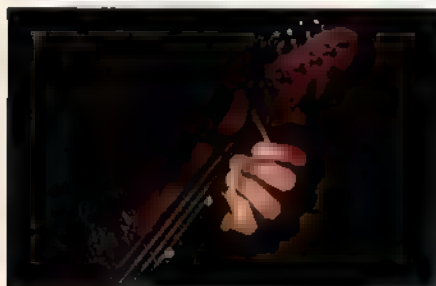


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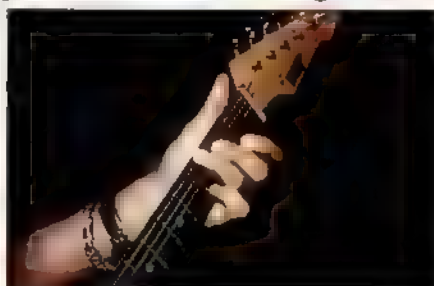


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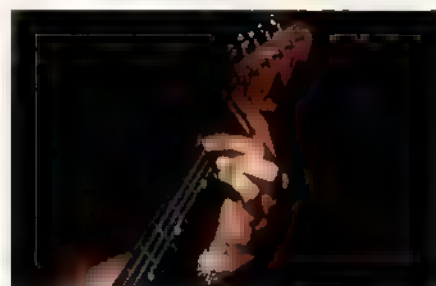


photo I

photo F

tip of his 2nd finger (Photo F).

One of the key elements in this song's overall appeal is the use of *repetition* and *development*. Take the bridge section, for instance (see rehearsal letter E). This eight-bar passage is based on the same type of chord progression as the solo section (see rehearsal letter F) and the final eight



bars of the out-chorus (see meas. 68-75), except here it's in the key of A instead of D.

For this section Bratta took what he originally wrote for one guitar and orchestrated it for three guitars (Gtrs. 4-6). Guitar 4 doubles the bass line (plays sustained whole notes) while guitar 5 strums open chords (A, Asus2 and Asus4). Guitar 6 doubles guitar 5 one octave higher in the 12th position. This orchestration makes each part more distinguishable. When playing live, though, Bratta combines Guitars 4 and 5 into one part. Figure 8 depicts, in neck-diagram format, the resulting chord voicings. Photos G-I show the corresponding left-hand fingerings used for each basic chord form. When playing the second and third chords, be sure to mute the 5th string with the side of your 1st finger to prevent it from ringing as you strum.

Vito's classical side surfaces in his guitar solo with a series of elegant trills (Fig.9). Notice how he simultaneously outlines and embellishes an A major triad by trilling on each note. Photos J-M show the fingerings for each trill.

This sets the stage for the climatic harmonized ascending run at the end of the solo (Fig.10). Vito arranged each guitar part in a three-note-per-string pattern, picking the first note on each

FIG. 9

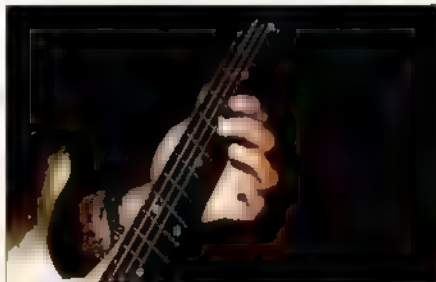


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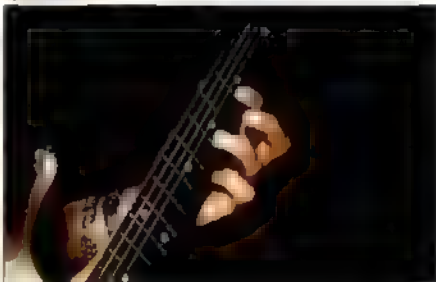


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TASCAM

VITO BRATTA

FIG. 10

8 va

Gtr 2

T

A

B

17 19 21 17 19 21 17 19 21 17 19 21 19 19 21 17 19 21 22 (22)

8 va

Gtr. 5 (widist.)
(harmony overdub)

T

A

B

14 15 17 14 16 17 14 16 17 14 16 17 14 15 17 14 15 17 19 (19)

* repeated notes

FIG. 11

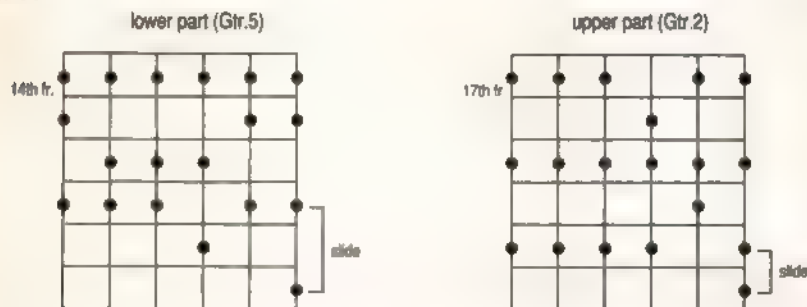


Photo N

string and hammering on the next two. This gives the run that smooth, liquid quality and enables him to play it at breakneck speed. "I used to finger all my scales like this, even if it meant doubling certain notes on different strings," reports Bratta, referring to the consecutive E and C# notes near the end of the run (identified in Fig. 10 by asterisks).

"I'm not really good at reading tab. I always learned from neck diagrams," says Vito. In typical *Guitar School*

fashion are neck diagrams of the two scale shapes Vito uses for the harmonized run (Fig. 11). Photo N shows his outrageously high hand positioning for the higher guitar part (Gtr. 2).

I asked Vito about the hammer-ons and the lower harmony guitar part on this lick. His reply was, "I didn't want to play a choppy, alternate-picked lick in a song like this 'cause it would have sounded too aggressive, you know, like a machine gun. As far as the harmony part goes [Gtr. 5], it really adds a nice

touch to the solo, but when I play the song live I'll just do the higher part.

"I guess I kind of painted myself into a corner though with all the overdubs, because when I play the ascending run at the end of the solo and I get to the last note, it overlaps with the first beat of the pre-chorus. How am I supposed to deal with that? I'll just have to let it go and skip the last note of the solo. It would sound cheezy if I played the last note and then came into the next section of the song late."

BACK TO BASICS



"When I'm at home, I won't even screw a vibrato bar onto my guitar. I'll just plug directly into an amp and start playing."

IN THIS AGE OF HIGH-TECH EQUIPMENT and refrigerator-size effects racks that require a rocket scientist to operate, there are still a few successful guitarists out there who prefer to keep things simple. Vito Bratta is one of them. "I'm just not interested in that stuff. When I'm at home, I won't even screw a vibrato bar onto my guitar. I'll just plug directly into an amp and start playing."

Vito's rather modest live rig consists

of an ADA pre-amp, a Carvin power-amp effected by a small amount of digital reverb and delay through several Marshall 4x12 cabinets. In the studio he records his tracks dry, and any tone enhancing or modification is done in the final mixdown.

Bratta is very particular about his sound in the studio, but live it's a different ballgame. "Everybody raves about

to page 143

THANK YOU

TO ALL THE GREAT ARTISTS WHO SHARED THEIR TIME AND THEIR TALENTS WITH US OVER THE YEARS. YOUR INSPIRATION HAS INFLUENCED A WHOLE NEW GENERATION OF PLAYERS.
THANK YOU FROM ALL OF US.

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Tom Brechtlein
Ray Brown
Gerry Brown
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Bunny Brunel
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GS 7/91

From the Atlantic recording **MANE ATTRACTION**
LOVE DON'T COME EASY

Words and Music by
VITO BRATTA and MIKE TRAMP
 Guitar Transcription by Dave Celantano



A 1st and 3rd Verses

Moderately $\text{♩} = 108 \text{ b.p.m.}$

1. There comes a time,
 time,

when baby, you and me will try to work it out, what ever it will be. It feels
 when baby, you should know if we're gonna make it, you gotta let it show. I can't

1 Gtr.1 (clean)
 (Keyboard part arranged for guitar)

D5 D5/G Asus4 A

T A B

so right,
 wait

but somewhere deep inside
 to find out in the end

you
 that

6 Gtr 1 D5 D/F#

Gtr 2

w/dist.
 (fades in w/volume pedal)

8 7 8 7 5 3 7 8 7 8 7 5 3 7 8 7 8 7 5 3 7 8 7 8 7 5 3 7 10 7 10 7 5 3 7 10 7 10 7 5 3 7 10 7 10 7 5 3 7 10 7 10 7 5 3

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LOVE DON'T COME EASY • White Lion

don't know how you feel.
you will now be standing

**You don't know if it's real.
right here by my side.**

D5/G

ASUS4

A

Musical score for "The Rose Tree" (Die Rose, die Rose, der Stammbaum der Liebe). The score is written for voice and guitar. The key signature is one sharp (F#) and the time signature is 2/4. The guitar part features a repeating eighth-note pattern with a capo on the first fret. The vocal line consists of a single melody line with lyrics in German.

10

Play Fill 1 on D.S.

[illegible]

B 1st, 2nd and 3rd Choruses

Do you want it?

Do you need it?

'Cause love don't come easy.

A

11. 252

11. Gr. 3

The musical score is for a guitar piece, grade 3. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music is divided into measures by vertical bar lines. Above the top staff, chord names are written: D, Dsus2, Dsus4, D, Dsus2, Dsus4, G, and A. The notes are connected by stems and beams, indicating a continuous melodic line. The bottom staff contains bass notes, some of which are marked with 'V' and 'simile'.

* Gtr 4 doubles two lowest notes of each chord (root and 5th) throughout chorus.

E 1

Gr.2 (Replaces original lick at same bar)

Fill 1

Gtr.2 (Replaces original lick at same bar)

7 6 tap and slide

T 14 10 14 10 7 5 A 10 14 10 14 10 7 5 B 14 7

Do you want it? Do you need it? 'Cause love don't come easy. (1st time only) 2. There comes a

15 D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4 G A

* let A chord ring 2nd time.

1.

C 2nd Verse time,

when you are gone one day, and knowing that our love will take us all the way. Then

19 Gtr. 4 D Gtr. 3 D/F# D5/G D/A A

let arpeggios ring

suddenly, oh, you feel you must decide that we should carry on with what we've just begun.

23 Gtr. 3 D D/F# D5/G D/A A

D 1st Pre-chorus

You know that it ain't always easy. You know that it ain't always

27 N.C. (G) (D)

right, when love finds a place in your heart.

31 (G) E5 N.C. (A) (Asus4) (A)

LOVE DON'T COME EASY • White Lion

12.

[E] Bridge

35 A Asus2 Asus4 A/G5 Gadd9 Gsus2 Dma7/F# D6/F# D/F#

You could walk out through this open door just like so many times be -

Gtr 6 (clean)

Gtr 5 (clean)

Gtr 4 (widist)

fore. And if you find what you're

38 A Asus4 A5 A Asus2 Asus4 Asus2

40 looking for you make the last forever more. Oh yeah!

A/G5 Gadd9 Gsus2 Dmaj7/F# D6/F# D/F# A

Gtr 3 (wildcat.)

14 14 12 12 15 15 15 15 15 15 15 14 14 12 12 15 15 15 15 15 15 14

14 14

12 14

F Guitar Solo

43 D Dsus2 Dsus4 D/C Dsus2/C Dsus4/C Gmaj7/B G6/B G/B

Gtr 3

Gtr 2 (wildcat.)

PH (bva)

PH (bva)

pitch: D - E - D

pitch: F# - G

7 9 7 10 7 8 10 10 (10) 7 (7) 5 7 5 8 3 5 7 7 (7) 3 (3) 3 7 7 7 7 10 8 7 9

LOVE DON'T COME EASY • White Lion

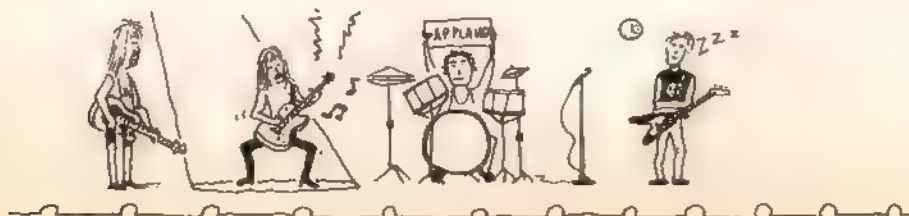
46

D D5 D Dsus2 Dsus4 D/C Dsus2/C Dsus4/C

~ F#

49

Gmaj7/B G8/B G/B A5



51 Gr 3

8va ...
Gr 2

8va ...
Gr 5 (wild!)
(harmony overdub)

G 2nd Pre-chorus

Ah, you know that it ain't always easy.

You know it ain't always

52 N.C.
(G)

(D)

LOVE DON'T COME EASY • White Lion

D.S.  al Coda 

right, when love finds a place in your heart. 3. There comes a

(G) (Em) (A) (Asus4) (A) (Asus4) (A)

56 *Gtr 3*

 Coda

[H] Out-chorus

Do you want it? Do you need it? 'Cause love don't come easy.

60 D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4 G A5

* *Gtr 3*

* *Gtr 4* doubles two lowest notes of each chord.

Do you want it? Do you need it? 'Cause love don't come easy. Tell me

64 D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4 G A5

baby do you want it? Do you need it? 'Cause love don't come easy.

68 D Dsus2 Dsus4 D/C Dsus2/C Dsus4/C Gmaj7/B G6/B G/B D

Do you want it? Do you need it? No love don't come easy.

72 Dsus2 Dsus4 D/C Dsus2/C Dsus4/C Gmaj7/B Csus2 D/C5 Cadd9 D5

ritard

From the Atlantic recording MANE ATTRACTION
LOVE DON'T COME EASY

Words and Music by
 VITO BRATTA and MIKE TRAMP
 Bass Transcription by Mike DuClos



A 1st and 3rd Verses

1. There comes a time...
 time...

Tune E string down to D

1 Moderately ♩ = 106

Chords: D5, D/F#, D5/G, Asus4, A, D5

(keyboard) (♩)

7 Chords: D/F#, D5/G, Asus4, A

B 1st and 3rd Choruses

Chords: D, Dsus2, Dsus4, D, Dsus2, Dsus4, D, Dsus2, Dsus4, G, A

11 3rd chorus

1st chorus

Play Fill 1 on 3rd Chorus

* 3rd chorus tab numbers are in parentheses

To Coda

(1st time only) 2. There comes a

14 Chords: D, Dsus2, Dsus4, D, Dsus2, Dsus4, D, Dsus2, Dsus4, G, A

Play Fill 2 on 3rd Chorus

C 2nd Verse
 time...

19 Chords: D, D/F#, D5/G, D/A, A

Fill 1

Chords: G, A

Fill 2

Chords: G, A

LOVE DON'T COME EASY • White Lion

23 D D/F# D5/G D/A A

0 (0) 0 0 0 0 2 4 4 4 2 4 4 5 5 5 5 5 5 10 10 10 0 0 0 0 7 9 7 7

D 1st Pre-chorus

You know that it...

27 N.C. You know that it...

The musical score is written on a grand staff with two staves. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written on the upper staff, and the bass line is written on the lower staff. The melody consists of eighth and sixteenth notes, with some rests. The bass line consists of eighth and sixteenth notes, with some rests. The score is divided into four measures by vertical bar lines. The first measure contains the text 'You know that it...'.

31

E5 N.C.

[E] 2nd Chorus

Do you want it...

35 D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4 G A

5 5 12 12 12 12 12 12 5 5 5 5 5 5 12 12 12

* Corresponds to rehearsal letter **B** in guitar transcription

39 D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4 G A

7 7 7 7 7 7 7 7 0 5 0 5 0 5 0 5 5 5 7 7 7 7

F Bridge

You could walk out...

43 A A/G5 Dmaj7/F# A A/G5 Dmaj7/F# A

* Corresponds to rehearsal letter **E** in quarter transcription

G Guitar Solo

51 D Dsus2 Dsus4 D/C Dsus2/C Dsus4/C Gmaj7/B G6/B G/B D D5

* Corresponds to rehearsal letter **F** in guitar transcription.

55 D Dsus2 Dsus4 D/C Dsus2/C Dsus4/C Gmaj7/B G6/B G/B A5

[H] 2nd Pre-chorus Ah, you know that... 60 N.C.

* Corresponds to rehearsal letter [G] in guitar transcription.

64 D.S. al Coda 3. There comes a

Coda

[I] Out-chorus

68 D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4 G A5

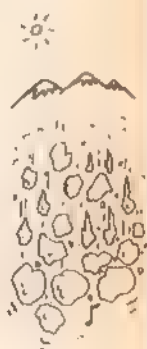
* Corresponds to rehearsal letter [H] in guitar transcription.

72 D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4 G A5

76 D Dsus2 Dsus4 D/C Dsus2/C Dsus4/C Gmaj7/B G/B D

80 D Dsus2 Dsus4 D/C Dsus2/C Dsus4/C Gmaj7/B Csus2 D/C5 Cadd9 D5

ritard



TESLA SIGNS

Unplugged and unwound, Tesla's dynamic duo proves that you don't need electricity to create excitement

So, the Marshall stacks are rolled away and you and your colleague are handed acoustics. How do two unplugged pickers make a song rock with these instruments? Guitarists Tommy Skoech and Frank Hannon do so by focusing on *rhythm*.

Hannon (Gtr.1) provides the "floating" rhythm, playing mostly eighth and 16th-note phrases. This role enables him to fill a lot. But playing hard isn't essential, since his function is not to nail down the rock rhythm, but to keep the pulse moving throughout the tune. Skoech (Gtr.2) provides the "driving" rhythm, emphasizing the quarter-note beats most of the time.

Another strong rock device employed by our two heroes is to gang up on the kicks in the choruses. Particularly effective is their use of *16th-note anticipations*. Anticipation is a technique whereby you play a note or chord "early" to create a driving sense of forward motion. A good example of this occurs during the chorus in bar 11. Instead of playing the C chord on beat 3, they "kick" it one 16th note early ("Signs, signs, everywhere..."). This effect becomes more pronounced when the kick is held over into the next beat.

These devices become logical when heard in context with the lyrics. When accompanying a vocal line on an acoustic

LESSON

guitar, remember to let the vocal phrasing determine the rhythms.

—Paul Robinson

BASS NOTES

Not only does Tesla pay homage to early '70s rock with their live version of "Signs," but bassist Brian Wheat also pays tribute to Paul McCartney (see this month's *Bass Explorations* column for more on the master from Liverpool). He even uses a Hofner Beatle bass popularized by McCartney in the '60s. Wheat jumps into the McCartney bag with both feet, playing rhythmically, melodically and relaxed while retaining his own style, which is more rhythmically inspired by McCartney than anything else. He really captures McCartney's busy, thumping style (listen to some late-'60s Beatles and you'll see what I mean).

Don't let all the 16th notes make you nervous. The tempo is relatively slow so you don't need superchops to play this tune. You will, however, need a little PMA (Proper Mental Attitude). The goal here is to achieve a certain feel—an atmosphere. Remember where this song was recorded; in an intimate club setting, sitting down and not running around an arena stage at full volume.

—Mike DuClos

From the Geffen recording FIVE MAN ACOUSTICAL JAM

SIGNS

Words and Music by
L. EMMERSON

Guitar Transcription by Paul Robinson

A Intro

Med. Slow Rock ♩=78

B 1st and 2nd Verses

1. And the sign says, "Long-haired freaky people need not apply." So
2. And the sign says, "Anybody caught trespassing will be shot on sight." So

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I tucked my hair up under my hat, and I went in to ask him, "Why?"
I jumped the fence and I yelled at her house, "Hey! What gives you the right

He said, "You look like a fine outstandin' young
to put up a fence to keep me out, or to

5 D A G A Bm

man. I think you'll do."
keep mother nature in?"

A so I took off my hat and said, "Imagine that. Huh, me workin' for you." Oh!
If God was here he'd tell it to your face, "Man, you're some kinda sinner."

8 G D A G A

C 1st and 2nd Choruses

Signs, signs, everywhere the signs. Fuckin' up the scenery, breakin' my mind. Do this, don't do that. Can't you read the

11 D C G D G D A

1. signs? 1/2. signs? OH! I

14 C C D N.C. A

[D] Bridge

say now mister, can't you read? You got to have a certain title, you see. You can't watch, no, you can't eat.

17 A G D Aadd9 A Aadd9 A G

You ain't supposed to be here. And the

20 G D Dsus4 D Dsus4 D Dsus4 D

E Guitar Solo

sign says, "You've got to have a membership card to get inside." Uh.

23

D A G D G

hold bend

1/2 3/4 1/2 full 10 10 10 11 8 7 8 7 9 7 9 (9) 7

27

D A Cadd9

hold bend

full 10 12 10 12 (12) 10 12 12 12 12 (12) 12 10 12 10 8 10 8 7 8 7 9 7 9 10 9 (9)

F 3rd Verse

3. The sign says, "Everybody welcome. Come in and kneel down and pray." Then they

29

D Dsus4 D Dsus4 D C G/B D/A G

p let arpeggios ring

p

pass around the plate at the end of it all and I didn't have a penny to pay. A so I got me a pen and a paper and I

33 D Dsus4 D Asus2 A G A Bm

made up my own fuckin' sign. I said, "Thank you, Lord, for thinkin' 'bout me. I'm alive and doin' fine." Oh,

36 G D A G A

G 3rd Chorus

signs, signs, everywhere signs. Fuckin' up the scenery, breakin' my mind.

39 D C G D G

Do this, don't do that. Can't you read the signs?

41 D A C Cadd9

[H] Out-chorus

Signs, signs, everywhere signs. Fuckin' up the scenery, breakin' my mind.

43 D C G D G

D Cadd9 G D5 G

Do this, don't do that. Can't you read the signs? _____

45 D A C D

D A Cadd9 D

SIGNS

EMERSON

A intro

B 1st Verse

C 1st Chorus

D 2nd Verse

* Corresponds to rehearsal letter **[B]** in guitar transcription

E 2nd Chorus

* Corresponds to rehearsal letter **C** in guitar transcription

52

29 **[F] Bridge**
D A G D A
* Corresponds to rehearsal letter **[D]** in guitar transcription.

33
D
lightly

37 **[G] Guitar Solo**
D A G D G D A
* Corresponds to rehearsal letter **[E]** in guitar transcription.

41 **[H] 3rd Verse**
C D Dsus4 D Dsus4 D D5/A Bm7 C G/B
* Corresponds to rehearsal letter **[F]** in guitar transcription.

45 D/A G D A G A Bm

49 **[I] 3rd Chorus**
G D A G A D C G
* corresponds to rehearsal letter **[G]** in guitar transcription.

53 **[J] Out-chorus**
D G D C D C G
* Corresponds to rehearsal letter **[H]** in guitar transcription.

57 D G D A C D

TED NUGENT

CAT SCRATCH FEVER

You too can learn how to make your guitar meow and feed back

Ted Nugent emerged from the '60s rock scene in Detroit with the

unusual combination of a Gibson Byrdland guitar fed through three Fender Twin Reverb amplifiers. The Byrdland had light strings and a glued-down bridge that, when held in front of the cranked-up Twins, would howl, squeal and sustain for years. Mr. Nugent's albums never really captured the searing feedback that was so awesome when heard live.

In fact, getting feedback is one of the Nuge's most refined techniques. I used to arrive at his gigs early to take in his soundchecks. This gave me the unique opportunity to see

LESSON

the hunter's meticulous setup ritual. Ted would position the three Twins in a bowl configuration behind him

(Fig.1). He'd then crank them up and walk around the stage playing

different notes. When he stood in certain spots, certain notes would feed back like crazy. Ted would then mark these "sweet" spots on the stage floor with duct tape. With careful adjustments of each amp's positioning and settings, he'd be able to walk over to certain spots on the stage, play a note, and get the most outrageous controlled feedback which he would use to sustain triads, mimic elephants and create some painful squeals.

Another one of the Nuge's high-volume, thin-stringed, electric/acoustic tricks was to play a note on the 6th string, grab the string below the bridge and yank it. This maneuver would yield the most outrageous bends (a major-3rd bend can easily be wiggled from the sizeable string length between the Byrdland's bridge and tailpiece).

Ted Nugent's solidbody playing is now featured with the Damn Yankees, but he was one of the few guitarists to create a hard rock signature with a hollowbody guitar.

—Paul Robinson

FIG. 1



From the Epic recording CAT SCRATCH FEVER

CAT SCRATCH FEVER

Words and Music by

TED NUGENT

Guitar Transcription by PAUL ROBINSON

Hard Rock ♩ = 130

[A] Intro

Gtrs. 1 and 2

A5 B5/A C5/A A5 B5/A C5/A A5 B5/A C5/A

* Gibson Byrdland (w/slinky strings) double-tracked and loud

Gtrs. 1 and 2

B5 A5 B5/A C5/A A5 B5/A C5/A A5 B5/A C5/A

* Gtrs. 3 and 4

pitch: A pitch: C#

* Gtr. 3 is doubled by Gtr. 4 throughout (with slight variations)

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Hiya!

8 B5 A5 B5/A C5/A A5 B5/A C5/A A5 B5/A C5/A

(add bass and drums)

12 B5 A5 B5/A C5/A

8 va

full 15 13 (15) 13 (15) 15 1/2 1/2 1/2 1/2 full

14 A5 B5/A C5/A A5 B5/A C5/A B5 A5 1. Well I don't

8 va

full 20 17 20 20 20 (20)



CAT SCRATCH FEVER • Ted Nugent

B 1st and 2nd Verses

know where they come from but they sure do come.
time that I got it I was just ten years old.

I hope they comin' for me.
I got it from some kitty next door.

And I don't

17 Gtrs. 1 and 2 C5/A A5 C5/A A5 C5/A A5 N.C. (G) D A5 C5/A A5 C5/A A5

know how they do it, but they sure do it good.
went to see a doctor and he gave me the cure.

I hope they doin' it for free.
I think I got it some more.

They give me

21 C5/A A5 C5/A A5 C5/A A5 N.C. (G) D6 A5 C5/A A5

C 1st and 2nd Choruses

cat scratch fever,
B5/A C5/A

A5 B5/A C5/A

cat scratch fever.
A5 B5/A C5/A

25

1. 2. Well the first 12. got it bad scratch fever,
Gtrs. 1 and 2 B5 A5 B5 A5 B5/A C5/A

28

31 A5 B5/A C5/A cat A5 B5/A scratch fever. B5 A5 E♭5

8 va

D Bridge

It's nothin' dangerous.

I feel no pain.

I got to try, try, try.

34 Gtrs 1 and 2 C5 E♭5 C5 E♭5

w/Fill 1

You know you got it when you, you goin' insane.

It makes a grown man cry,

cry, oh, won't you

38 C5 E♭5 E5

Fill 1



CAT SCRATCH FEVER • Ted Nugent

bite my tez?

E 1st Guitar Solo

42 Gtrs 1 and 2

* Gtrs. 3 and 4

ff

* Solo track is doubled.

45 A5 B5/A C5/A

full

1/2

full

full

full

full

48 A5 B5/A C5/A A5 B5/A C5/A B5 A5 D5

hold bend

full

full

full

8 va

51

E5 C5 D5 A5 B5/A C5/A

hold bend

full

(15) 15 15 15 (15) 15 15 15 (15) 17 20 20 (20) 20 20 18 (18) 20

3. Well I make

54 A5 B5 C5/A A5 B5/A C5/A B5 A5

full full full full full full full full full full full 1/2 full

19 (19) 19 (19) 19 (19) 19 (19) 20 (20) 20 (20) 20 (20) 20 (20) 20 (20) 20 (20) 20 17 20 20 (20)

F 3rd Verse

a pussy purr with a stroke of my hand.

They know they gettin' it from me

and they know

57

C5/A A5 C5/A A5 C5 A5 N.C. (G) D5 A5 C5/A A5 C5/A A5

f let ring... let ring... 1/2

8va

full full

15 10 (15) 10 (15)

CAT SCRATCH FEVER • Ted Nugent

just where to go when they need their lovin' man.

They know I'm doing it for free.

I give 'em

61

C5/A A5 C5/A A5' C5 A5

N.C.
(G)

D5 A

C5/A

[illegible]

G 3rd Chorus

cat scratch fever.

cat scratch fever.

They got it

65

B5/A C5/A

A5 B5

A5

C5/A

85

Handwritten musical score for "The Rose Tree". The score is written on three staves. The top staff is the melody, the middle staff is the guitar accompaniment, and the bottom staff is the bass line. The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a double bar line and a final chord.

69

bed	scratch	fever,
B5/A		C5

A5 B5/A

cat	scratch	fever.
A5	B5/A	C5

95

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a guitar accompaniment. The guitar part is written on a five-staff system, with the melody on a single staff and the bass line on the remaining four staves. The score is in G major and 2/4 time. The vocal line is in a soprano register, and the guitar melody is in a higher register. The bass line is in a lower register. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The guitar part includes a melody on a single staff and a bass line on a five-staff system. The score is in G major and 2/4 time. The vocal line is in a soprano register, and the guitar melody is in a higher register. The bass line is in a lower register. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The guitar part includes a melody on a single staff and a bass line on a five-staff system. The score is in G major and 2/4 time. The vocal line is in a soprano register, and the guitar melody is in a higher register. The bass line is in a lower register. The score includes a key signature of one sharp (F#) and a time signature of 2/4.

H Main Riff Recap

73 A5 B5/A C5 A5 B5/A C5 A5 B5/A C5/A B5 A5
(bass and drums out)

77 B5/A C5/A A5 B5/A C5/A A5 B5/A C5/A B5 A5
(drums reenter)

I 2nd Guitar Solo

61 Cat scratch B5/A C5/A A5 B5/A C5/A

CAT SCRATCH FEVER • Ted Nugent

cat scratch fever.

83 A5 B5/A C5/A B5 A5

J Out-chorus

Cat scratch fever, cat scratch fever.

85 B5/A C5/A A5 B5/A C5/A A5 B5/A C5/A B5 A5

Cat scratch fever, cat scratch fever.

89 B5/A C5/A A5 B5/A C5/A A5 B5/A C5/A B5 A5

K Finale

93

B5/A C5/A

97

A5

B5/A

101

A5

Yeow!

From the Epic recording CAT SCRATCH FEVER
CAT SCRATCH FEVER

Words and Music by
 TED NUGENT

Guitar Transcription by PAUL ROBINSON

A Intro

Hard Rock $\text{♩} = 130$

(guitar) 1 3 Hhyias! A5 B5/A C5/A

B 1st and 2nd Verses

(2nd time only) 1. Well I don't know where they...
 time that I got it...
 A C5/A A5 C5/A
 Play Fill 1 2nd time

10 A5 B5/A C5/A A5 B5/A C5/A B5 A5

14 A5 C5/A A5 N.C. D A5 C5/A A5 C5/A A5 C5/A A5 C5/A

l.h. fingering: 2 1 2 2 2 1 II

C 1st and 2nd Choruses

They give me cat scratch fever...
 B5/A C5/A

18 A5 C5/A A5 N.C. D5 A5 C5/A A5

Play Fill 2 2nd time

22 A5 B5/A C5/A A5 B5/A C5/A 1. B5 A5 2. Well the first 2. B5 A5

Fill 1

Fill 2

h. fingering: 2 1 2 2 2 2 1

26 B5/A C5/A A5 B5/A C5/A A5 B5/A C5/A B5 A5 Eb 5

D Bridge

It's nothin' dangerous...

[illegible]

35 E5 E5

(3) 3 3 3 3 3 1 6 | 6 6 6 6 6 6 7 | 7 6 6 6 6 6 6 | 6 6 6 6 6 6 6

E 1st Guitar Solo

30 A5 B5/A C5/A A5 B5/A C5 A5 B5/A C5/A B5 A5 B5 A5 D5

44 E5 C5 D5 A5 B5/A C5/A A5 B5 C5/A A5 B5/A C5/A

(5) 5 5 5 7 7 7 3 3 3 5 7 3 4 5 5 5 5 8 3 4 5 3 5 5

F 3rd Verse

3. Well I make a pussy purt...

49 B5 A5 C5/A A5 C5/A A5 C5 A5 N.C. D5 A5 C5/A A5 C5/A A5

3 2 5 5 0 3 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 5 3 2 5 5 5 4 7 0 5 5 5 5 5 0 3 4

54 C5/A A5 C5/A A5 C5/A A5 N.C. D5 A5 C5/A A5 I give 'em

CAT SCRATCH FEVER • Ted Nugent

G 3rd Chorus

cat scratch fever...

58 B5/A C5/A A5 B5 C5/A A5 B5/A C5/A B5 A5

62 B5/A C5 A5 B5/A C5/A A5 B5 C5 B5 A5

H Main Riff Recap

66 A5 B5 A5

I 2nd Guitar Solo

J Out-chorus

Cat scratch fever...
B5/A C5/A

74 B5/A C5 A5 B5/A C5/A A5 B5/A C5/A B5 A5

79 A5 B5/A C5/A A5 B5/A C5/A B5 A5 B5/A C5/A A5 B5/A C5/A

K Finale

84 A5 B5/A C5/A B5 A5 B5/A C5/A

90 A5 B5/A A5

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BY THE TIME JIMI HENDRIX arrived in London in September of 1966, the British blues explosion had already attained megaforce proportions. The Beatles' (who borrowed copiously from Chuck Berry and Little Richard as well as Motown) initial breakthrough in 1963 was widely accepted as the shape of things to come. The Rolling Stones, who were greatly influenced by the sounds of Bo Diddley, Muddy Waters, Willie Dixon and Solomon Burke, among others, strengthened and toughened the evolving art form, as did the r&b/blues amalgams of the Animals and early Who. Eric Clapton's influential work with John Mayall's Blues Breakers (1966) set the stage for modern electric blues guitar playing (see *Guitar School*, March 1991), while Jeff Beck's feedback-laden, often raga-inspired excursions with the Yardbirds offered a blues-rock-psychedelic fusion that presaged the birth of heavy metal.

Within this tumultuous whirlwind of activity, Hendrix's music, ability, presence, and persona quickly became a focal point. By year's end, he had turned the elitist London musical community on its collective ear and emerged in 1967 as its most visible trendsetter, most audacious spokesman and its uncontested sonic avatar.

To the studious Brits who worshiped American blues, rock 'n' roll and r&b from afar, Jimi Hendrix was the real thing—the genuine article. He seemed the very personification of those sounds and traditions and more. Certainly not an unreasonable deduction, as Jimi was the seasoned veteran of the infamous "chitlin circuit" (a sort of trial-by-fire training ground of small, primarily black, nightclubs in the U.S.) where he backed Little Richard,

FIG. 1

Tune guitar down 1/2 step ①=E ②=Bb ③=Gb ④=D ⑤=A ⑥=E
 "Wait Until Tomorrow": Intro
 Moderate Rock ♩=120

Solomon Burke, the Isley Brothers and countless others by his early twenties.

Hendrix lived the fabled vagabond life Clapton and Beck could only dream of. Jimi had actually experienced the vibes and wisdom of Muddy Waters and Willie Dixon first-hand, sat at the feet of Buddy Guy, jammed in Memphis with Steve Cropper, and paid his dues in both the rarefied air of Harlem alongside avant-garde jazz pioneers and in the bohemian atmosphere of Greenwich Village with its itinerant poets, folkies and free thinkers. As a true bluesman (albeit an unconventional one), his music and conception vividly captured the jigsaw pieces of his experience, blending a vast array of influences and cross currents. Dipping into a rich melting pot of all forms of blues, Jimi married its most evocative elements to the rhythmic elasticity of funk and r&b or to the high-energy metallic edge of modern electric rock or both. In his enlarged vision, the lofty, esoteric poetry of a Bob Dylan could be juxtaposed successfully against the furious aleatory tendencies of free jazz improvisation.

Axis: Bold As Love (Reprise #6281-2) was released in the U.S. in February of 1968 and stands as one of the most important rock records of all time. Within the Hendrix catalog, it is unquestionably definitive. Somewhat looser, more melodic and polished than his debut, *Are You Experienced?* (1967), *Axis* points toward the approach crystallized on *Electric Ladyland* (1968) with its larger, ambitious, and occasionally sprawling, inclinations. The

unmistakable signature Hendrix traits are well-represented and beautifully integrated into the tapestry of the LP's music—Jimi's masterful and colorful rhythm guitar work, solid riff making, inspired soloing (both improvised and composed) and imaginative orchestral use of effects and the recording studio as a fourth member of the Experience (thanks to the engineering talents of Ed Kramer and the producing acumen of Chas Chandler, both of whom were on board for *Are You Experienced?*).

Rhythm was in everything Jimi did. From his animated showmanship and most complex webs of intertwined guitar parts to the absolute bare bones of his compositions, he exuded a strong sense of motion, rhythmic placement (timing), direction (momentum) and swing (feel). This is particularly apparent in his unique approach to rhythm guitar playing.

The intro section of "Wait Until Tomorrow" (Fig.1) is a perfect example of Jimi's r&b-based chordal style. The riff is elusively simple, based on hammered-on and pulled-off triad figures that create a kinetic progression like a chain of "IV to I" (A to E and G to D) changes over an implied E pedal (suggested by the insistent two E 16th-notes on beat 4 of each measure). Alternatively, the entire two-bar pattern may be heard as a V to IV (E to D) cadence in the key of A, with decorative embellishments (the hammer-ons and pull-offs). The latter premise seems most persuasive as the tune's verse is clearly in A major—the logical destination of the V-IV-I (E-D-A) reso-

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lution (similar to the final bars of a 12-bar blues progression).

Figure 2, from the first verse of "Wait Until Tomorrow," illustrates the influence black dance rhythms had on Hendrix's "comp" (accompaniment) patterns. The tightly placed, yet loosely swinging, fills and arpeggiations are

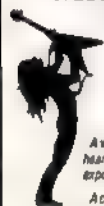
completely "in the pocket," impeccably timed within the I to V (A to E7) chord changes, suggesting countless nights spent on chitlin' circuit handstands coping Eddie Nolan (James Brown) and Bobby Womack (Sam Cooke) rhythm bits and stretching them out behind the artists he backed. *Syncopation*

(especially anticipating beat 4 consistently), partial chords (on E7), left-hand muting (indicated by x's in both the standard notation and tablature) and the infinite variations of major-pentatonic melody fills (in bars 3 and 5) are the key elements here. Note how Jimi uses his trademark thumb-fret-

FIG. 2 "Wait Until Tomorrow": 1st Verse

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FIG. 3 "Little Wing": IntroSlow Rock $\text{♩} = 70$

FIG. 3 "Little Wing": Intro. Slow Rock $\text{♩} = 70$. The score is written for guitar and bass. The guitar part is in treble clef, and the bass part is in bass clef. The key signature is one sharp (F#). The tempo is Slow Rock, 70 beats per minute. The score is divided into measures 1 through 7. Measure 1 starts with a guitar solo (V) and a bass line (NH). Measure 2 has a guitar solo (V) and a bass line (NH). Measure 3 has a guitar solo (V) and a bass line (NH). Measure 4 has a guitar solo (V) and a bass line (NH). Measure 5 has a guitar solo (V) and a bass line (NH). Measure 6 has a guitar solo (V) and a bass line (NH). Measure 7 has a guitar solo (V) and a bass line (NH). The score includes various musical notations such as chords (G, Em, Am7, Bm, Bb, Am, C, F, C6, D), dynamics (mp, light PM), and articulation (swing eighths, light PM). The bass line includes fret numbers and fingerings.

FIG. 4 "Ain't No Telling": VerseModerate Rock $\text{♩} = 144$

FIG. 4 "Ain't No Telling": Verse. Moderate Rock $\text{♩} = 144$. The score is written for guitar and bass. The guitar part is in treble clef, and the bass part is in bass clef. The key signature is two sharps (F# and C#). The tempo is Moderate Rock, 144 beats per minute. The score is divided into measures 1 through 3. Measure 1 starts with a guitar solo (V) and a bass line (NH). Measure 2 has a guitar solo (V) and a bass line (NH). Measure 3 has a guitar solo (V) and a bass line (NH). The score includes various musical notations such as chords (C#7#9, E, F#, NC (B), Bb, C#7#9), dynamics (f), and articulation (play 3 times, 1/2). The bass line includes fret numbers and fingerings.

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FIG. 6 "Up From The Skies" : Outro Solo



* Brackets indicate motifs

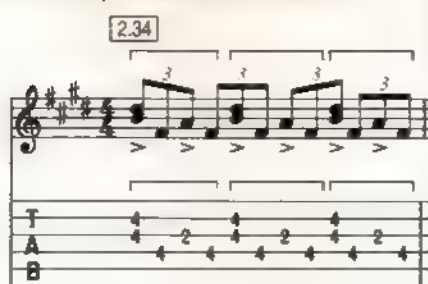
(chords built in 5ths) at 0:23 adds to the impressionistic quality of the music. These Hendrix trademarks are also found in the intro and outro sections of "Castles Made Of Sand" (another gorgeous chord-melody offering on *Axis*).

Figure 4, from the verse section of "Ain't No Tellin'," is a definitive Hendrix rhythm part. The 7#9 chord has been closely associated with Jimi since "Purple Haze" and has appeared in a number of tunes including "Crosstown Traffic," "Come On," "Midnight" and "Little Miss Lover." The tight, nuclear core riff contained in the repeated one-bar verse figure (the first six bars) is typical of the sort of driving, infectious funk vamps Jimi brought to the hard rock genre. It provides a beautiful contrast to the accented triplet ensemble jabs (0:13) which set up a jolting momentary waltz feel and a climbing chromatic line (B-B#-C#) which functions as a cadence to C#7#9. On top of this part, Jimi overdubbed a second guitar track that alternately reinforces the vocal melody, rhythm guitar (Gtr.1) and bass line—a testament to his thoughtful arranging skills.

The blues was in Jimi's blood. As the single strongest influence of his development as a performer, soloist, composer and lyricist, it ran like a unifying thread through his entire output. Nowhere is this more evident than in his improvised solos. Not content to merely quote or paraphrase the masters he admired (T-Bone Walker, B.B. King, Otis Rush, Albert King, etc.), he carried the art of blues guitar to new, unprecedented heights—melding it with hard rock and psychedelic elements and, in the process, laying down the foundation for much of what is still heard in electric guitar solong today.

Figure 5, a closing phrase from "Spanish Castle Magic" (2:39 - 2:51), is exemplary. Here, Jimi seems to extract the essence of T-Bone Walker and Otis Rush (in the rolling, repeated riffs at 2:39 and the unison bend motifs at 2:43) and blends it with some exaggerated, wide string-bending (one-and-a-half and two-step bends, respectively) à la Albert King at 2:48, and general wild abandon reminiscent of Buddy Guy. Hendrix spikes the mixture with heavy distor-

FIG. 7 "Up From The Skies" : Outro Solo



tion and a driving hard rock attitude all his own. The basic pitches are all derived from the C# minor pentatonic scale (C#-E-F#-G#-B), with the addition of the "flat 5" blue note (G natural) which is reached via the one-and-a-half-step bend at 2:48. Characteristically, most of the phrase lays in the classic "blues-box" position at the 9th fret.

Figure 6, from the outro solo of "Up From The Skies," demonstrates Jimi's dramatic use of *rhythmic hemiola* (the practice of repeatedly grouping notes "against the grain" of the prevailing subdivision to imply a phony pulse or outline a completely different subdivision). He achieves this effect by repeatedly playing a two-note rhythmic motif (indicated within the brackets) within a steady triplet pattern, accenting every third note instead of every fourth note. This creates a staggered quarter-note triplet feel.

Considering the repeating four-note thematic motif itself, the rhythm factor takes on greater significance on a larger scale (see Fig. 7). Through its repetitions (indicated once again by brackets), it generates a longer, even more dramatic hemiola pattern (half-note triplets!) over the span of four beats. This passage reveals the depth of Jimi's innate rhythmic ingenuity and emphasizes the importance of rhythm in every aspect of his music. Period.

Jimi colors the solo with the wah-wah pedal, rocking it in time with the beat to keep the underlying pulse moving and using its intrinsic tone-shaping benefits to add timbral punch to specific phrases. He accentuates the hemiola effect by opening and closing the pedal to boost the treble on the B-D# diads (those little two-note chords) from 2:34 to 2:37 (see Fig.8). A couple of coy nods to B.B. King are heard at 2:40 and at 2:43. The example further serves to illustrate Jimi's use of various scales and arpeggios over a repeated two-chord vamp. He draws from the F# minor pentatonic scale (F#-A-B-C#-E) for the bulk of the melodies, while outlining a B7 arpeggio during the hemiola riff (2:34). At 2:43 he uses notes from both the B major pentatonic (B-C#-D#-F#-G#) and F# minor pentatonic scales, suggesting a B Mixolydian

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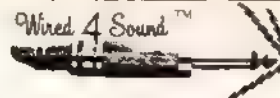
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FIG. 8 "Up From The Skies": Outro Solo

Shuffle Feel

2:29 N.C. (F#) (B) 2:31 straight 8ths... (F#) 3 3 3 3

* Rock wah-wah pedal in steady quarter note rhythm (all the way forward on each beat)

2:34 (B) (F#) 2:37 (B)

* Depress wah-wah pedal forward (treble position) where indicated by asterisks, then gradually rock it all the way back. ** wah-wah steady quarters.

(F#) 2:40 (B) (F#) 2:43

2:47

flavor (B Mixolydian mode: B-C#-D#-E-F#-G#-A). The entire solo is made all the more attractive by virtue of Hendrix's clean-but-edgy Strat tone and unerring conviction of the swing feel.

In "Bold As Love," Jimi fashions a beautifully tuneful guitar solo which is the epitome of melodic blues improvising (Fig.9). Its very clear reliance on organizational techniques like *melodic and rhythmic sequence, imitation* (particularly in the question-and-answer arrangement of the phrase structure), *motivic development* and the acute sensitivity to the background chord progression (especially in responding to the F#m to G to A cadence) makes the solo sound almost composed. This aspect of Hendrix's playing—his ability to infuse a ballad or pop tune with a soulful, bluesy feel—was a model for countless guitarists who followed

(Ritchie Blackmore, Neil Schon and Steve Lukather come to mind).

His use of *modal mixture* is noteworthy. The A minor pentatonic (A-C-D-E-G) and A major pentatonic (A-B-C#-E-F#) modes are alternated freely throughout, guided only by Jimi's keen melodic sense. Check out the opening triplet sequence run (1:46). How many guitar players have borrowed this lick over the years? Jimmy Page ("How Many More Times") and Randy Rhoads ("Mr. Crowley") are obvious examples, but the list would be endless.

Jimi paid a great deal of attention to guitar color throughout *Axis*. Of particular interest is his use of the Octavia (an effects unit invented by Roger Mayor which produces a tone one octave above the guitar's pitch). It is featured prominently on "Little Wing" in conjunction with a Leslie (rotating

speaker) in the outro solo, and "Little Miss Lover" (with Fuzz Face fuzztone in the solo). The wah-wah pedal is used liberally during "Up From The Skies," as well as "Little Miss Lover" (intro and verse sections), while heavy echo delay drenches the guitar lines in the coda of "If 6 Were 9."

"One Rainy Wish" is a marvel of guitar orchestration combining an Octavia/Fuzz Face-processed primary melody with a clean Strat rhythm part in the intro and verses for a picturesque, watery result. Similarly, backwards guitar is paired with clean rhythm in "Castles Made Of Sand" (and assumes a solo voice later in the arrangement) and lurks ubiquitously in "You Got Me Floatin'" (intro, solo and out-chorus sections).

Free-form feedback (harmonic and microphonic) provides the exit theme music for the extraterrestrial visit of that "very peculiar looking gentleman, Mr. Paul Caruso," in "EXP." The chaotic splendor of Hendrix's electronic freak-out is subsequently processed with extreme studio phasing, flanging and panning trickery. A continuation of the "Third Stone From The Sun" sonic odyssey, its otherworldly randomness and alien timbres suggest nothing less than U.F.O. lift-off and departure and a clever segue into "Up From The Skies"—Jimi's first-person commen-

FIG. 9 "Bold As Love": Guitar Solo

1:46 N.C. (D) (G) (G#) (A) (E)

1:57 (F#m) (G) (A) (E) (F#m) (G)

2:10 (A) (E) (F#m) (G) (A) (E)

2:16 (F#m) (G) (A) (E) (F#m) (G)

2:22 (F#m) (G) (A) (E) (F#m) (G)

tary through a spaceman's eyes.

After *Axis*, Jimi could do no wrong. 1968's brazenly-titled *Smash Hits* proved to be no empty PR hyperbole, and with the self-produced double-album *Electric Ladyland*, he realized many of his most opulent musical aspirations. Featuring the epic suite of side C—commencing with "Rainy Day, Dream Away"—*Ladyland* was bristling with guest performers ("friends and passengers") such as Steve Winwood, Buddy Miles, Dave Mason, Jack

Casady, Al Kooper and others, signalling the demise of the classic Jimi Hendrix Experience—Noel Redding/bass, Mitch Mitchell/drums and Jimi.

In 1969, Jimi played Woodstock and formed his Band of Gypsies with Billy Cox on bass and Buddy Miles on drums (1970's *Band Of Gypsies* captured one of their live concerts on tape). By 1970, he had reorganized again, replacing Miles with Mitch Mitchell.

Throughout his lifetime, Jimi jammed relentlessly—wherever, when-

ever he could—leaving behind an enormous body of work to be administered posthumously following his tragic death in September, 1970—a scant three years after the release of *Axis*. He lived fast, played with an incandescent intensity and gave much to the already-grateful world of music he loved. His spirit and influence continue to be pervasive. With every new offering by today's wizards, we appreciate how far ahead of his time he was and how timeless he is. ■

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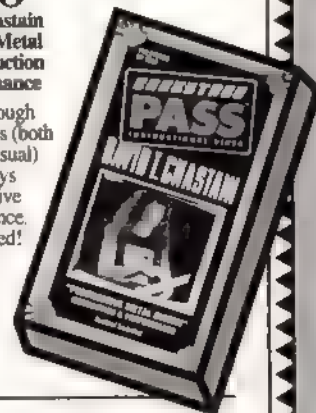
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OUT TO LUNCH

from page 18

much emphasis on rap and metal music and so forth.

GMD: Dino must really smoke if he can keep up with you!

AD: Yeah, he really smokes [laughs]. It's a very demanding instrument to play because it needs to breath. It needs a lot of air. Also included in the band are instrumentalists from Turkey, Puerto Rico and Venezuela. It's a very interesting mixture of sounds and it's very different from anything I've ever done. I think this record embodies my best playing to date.

I'm also finishing up a long overdue electric album which will probably come out at the end of the year. Other than that, I recently finished an instructional video for REH.

GMD: Let's look back a little bit. You joined Return To Forever when you were 19 years old. Who were you listening to before you joined?

AD: In my mid-teens I was making a transition from listening to rock groups like the Byrds to jazz players like Miles Davis and Kenny Burrell. I wanted to become a more interesting guitar player, so I had to listen to players who were more interesting [laughs].

GMD: What about, say, someone like Jimi Hendrix?

AD: There's a limit to Hendrix. I mean, like most of the metal players, there's a limit. It gets very, very boring playing over the harmonic structure of most rock music so, eventually, what do you do next? The next logical step is to get more into jazz harmony, unless you're happy being on one level.

GMD: What kind of bands were you playing in during your mid-teens?

AD: That was always difficult because I was raised on jazz. I liked rock 'n' roll, but because I had training very early on, I was always playing different scales and different chords and I could never figure out why I couldn't make that stuff work in a rock structure. I eventually realized that it was because most rock music is limited. Rock is mostly 1st and 3rd-finger riffs, and my way of playing scales within the energy of a rock context never worked until the '70s when I got the chance to play with Chick. Guys like John McLaughlin and Larry Coryell were making it happen. Then all of the sudden it became a big movement! There were a whole slew of people who wanted to hear something new and fusion was *definitely* new.

GMD: At what point in your teens did you feel you could really make a statement as a guitar player?

AD: When I was about 17 I played a gig with Barry Miles' group. It was really challenging and a good stepping-stone

towards my stint with Chick Corea and Return To Forever. I was forced to read a lot of charts and the band gave me a lot of room to burn. It was a tape of that performance that got me the gig with Chick. I knew I could cut the material in Return To Forever, even though I had to really stretch my limits at the time.

GMD: When you joined RTF, did you learn stuff from Chick?

AD: I learned a lot. You can't help but learn a lot when playing with musicians of that stature and intelligence. Being only 19, I was carrying around only a certain amount of road experience and musical group experience. I sort of looked to my elders for inspiration. But I did utilize all my time to practice. I didn't hang out. There was no such thing as hanging out.

I took the whole experience very seriously. I'd walked into a gig and have to read 12 charts for one set and each chart was about 10 pages long. How many opportunities do you have to go to school and become famous at the same time?

GMD: That must of been an exciting time.

AD: It was an overnight success. My first gig was at Carnegie Hall—and it was sold out! I had two whole days to rehearse the music. I walked into my

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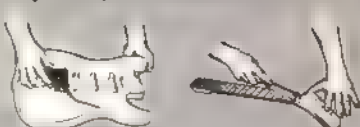
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GSM16

GARY MOORE

STILL GOT THE BLUES

Gary Moore's soulful string strangling is sure to give even the most uptight shredder "the bends"

This lamentful, melodic ballad is a great lesson in the fine art of *string bending*. From beginning to end, Gary Moore masterfully demonstrates a wide variety of challenging bending licks that should keep your fingers sore for days. But before we dive into the transcription, let's warm up the ears and fingers with a bending exercise designed to help develop finger strength and pitch control (Fig.1).

LESSON

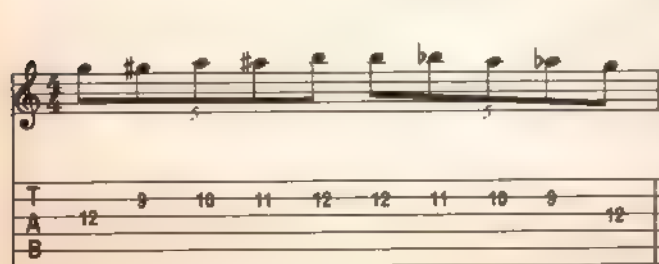
FIG. 1



This exercise is essentially one long compound bend-and-release executed in quick half-step increments:

- 1) Press your 3rd finger down on the G string behind the 12th fret (between the 11th and 12th frets). For reinforcement, place your 2nd and 1st fingers on the same string, behind the 11th and 10 frets, respectively.
- 2) Pick the string hard.
- 3) Using all three fingers, push the string towards the top side of the fretboard to raise the note's pitch one half step (from G to G#). Hold that note.
- 4) Push the string a little harder to raise the note's pitch another half step (from G# to A).
- 5) Push it even further to raise the pitch up to A#.
- 6) Push the string even harder yet to raise the pitch up to B.
- 7) Now pick the string again.
- 8) Release the bend in half-step increments (B-Bb-A-Ab-G), pausing briefly on each note until the bend is fully

FIG. 2



released. If done properly, this should sound like you're playing

the first five notes of a chromatic scale up and down. To check your pitch accuracy, try playing the same five notes in ascending/descending order without bending (Fig.2). Compare the sound of this to the bending exercise

All warmed up? Good. Now let's take a look at the song. One of the most basic, yet effective, techniques Gary employs throughout involves what I call the *silent release*. The idea is as follows:

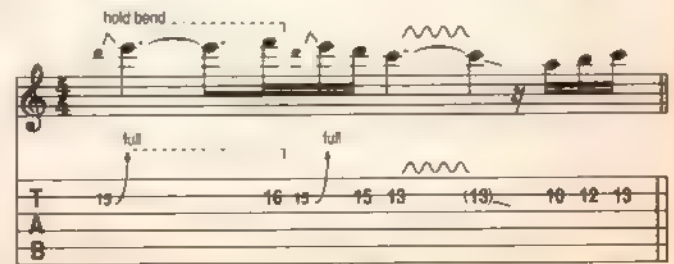
- 1) Pick a fretted note.
- 2) Bend it.
- 3) Mute it with either your left or right hand.
- 4) Release the bend. If done correctly, you should hear the note bend upward only.

Gary uses the silent release throughout "Still Got The Blues," as in measure 2 (see next page). Notice how he holds the first bend, shakes it a little, then silently releases it before bending the same note again. When playing this lick, be sure to hold the first bend for the full duration indicated. The silent release should be immediately followed by the second bend, which is released audibly.

Another cool bending trick Moore uses involves bending a note with his first three fingers (*reinforced fingering*), then playing a higher note on the same string with his 4th finger. In measure 40 (Fig.3), Gary bends the D note (2nd string/15th fret) up a whole step to E. While holding the bend, he presses his pinky down on the same string behind the 16th fret to sound an F note. When attempting this maneuver, make sure you pick the string again, upon adding the pinky to ensure a proper balance of volume between each note.

An interesting variation of the previous technique occurs in measure 64, where Moore holds a bent note on the 2nd string while picking an unbent note on the 1st string. [For a full explanation of how to play this lick, see this month's

FIG. 3



STILL GOT THE BLUES • Gary Moore

Guitar 101 column.]

When working on these bends, remember to be patient and strive to match the same degree of precision and finesse that Gary achieves.

—Chris Amelar

BASS NOTES

Blues? This is a blues? Don't let all the chords or the song structure fool you—you don't have to have 12 bars of I-IV-V to have a blues. "Still Got The Blues" is based on a standard eight-bar verse progression with a four-bar chorus (if you played it faster it would sound like a bebop jazz tune!). Familiarize yourself with this and other common chord pro-

gressions and try transposing them to other keys as well. Doing so will insure that the next time you're at a gig or a jam session and have to "wing" a tune like this you won't go running through the streets in a cold-sweat panic.

Bassist Andy Pyle plays it straight down the pike. He may not be playing a lot of notes, but he is doing something even more difficult—he's playing space, letting the notes ring out. This is another facet of musicianship that only improves with time and practice. Tape yourself playing this bass line with a metronome or drum machine and try to lock up with the click track. Doing so will help you get your timing and feel together. Eventually, you'll want to play ahead of and behind the beat at will, according to the style of music at hand. Good luck. Hope you still got the blues.

—Mike Duclos

From the Charisma recording STILL GOT THE BLUES

STILL GOT THE BLUES

Words and Music by

GARY MOORE

Guitar Transcription by CHRIS AMELAR

[A] Intro
Slow Blues Feel ♩. = 56

1 *Gtr. 1 (w/dist.)* N.C. Dm7 F/G Cmaj7 Fmaj7 Bm7♭5 E

Gtr. 2 (clean w/chorus)
let arpeggios ring throughout

[B] 1st Verse
Used to be so easy to give my heart away. But I found out the hard way, there's a

5 Am (Gtr. 1 out) Dm7 F/G Cmaj7 Fmaj7 Bm7♭5 E7

Gtr. 2 (synth chords are for gtr.)

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price you have to pay. I found out that love was no friend of mine. But I should've known

9 Am Am/B Am/C Dm7 F/G Cmaj7 Fmaj7 Bm7b5

Gtr 2

time after time. So long, it was so long ago. But I've still got the blues for you.

13 E5 Am Em7 Am D9 F9 E7#9 Am N.C.

[C] 1st Chorus

Used to be so easy to fall in love again. But I found out the hard way, it's a road that leads to pain.

18 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am

[D] 2nd Verse

Gtr 1

Rhy Fig 1 Gtr 2

I found that love was more than just a game. You're playin' to win, but you'll lose just the same.

22 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E5

fade in w/vol knob

end Rhy Fig 1

STILL GOT THE BLUES • Gary Moore

E 2nd Chorus

So long, it was so long ago. But I've still got the blues for

26 Am Em7 Am D9 F9 E7#9

Gtr 2

F Bridge

you. So many years since I've seen your face.

29 Am Bm7 E9 (Am7) G/B Am/C

1/2 3 full (13) (13)10

But here in my heart there's an empty space you used to be.

32 Bm7 E9 Fmaj7 Em7 Dm7 Am N.C.

full full (13) (13) 14 15 17

G 1st Guitar Solo

35

Dm7 Gtr 1 w/Rhy Fig.1 F/G Cmaj7 Fmaj7 Bm7b5 E Am Am/B Am/C

1/2 1/2 full full full full full 1/2

17 17 17 15 (15) 13 15 13 (15) 13 (15) 10 12 13 13 (13) 12 10 12 12 (12) 15 17 14

39

Dm7 F/G Cmaj7 hold bend Fmaj7 Bm7b5

1/2 full full full full full full full full

17 15 15 (15) 12 13 15 13 10 13 15 13 (13) 10 12 13 13 13 (13) 10 13 13 10 13 10

[illegible]

H 3rd Chorus

So long, it was so long ago. But I've still got the blues for

43 Am Em7 Am D9 F9 E7#9

Gtr 1

full

Gtr 2

Chords: Am, Em7, Am, D9, F9, E7#9

Track 1: wavy line, full

Track 2: chords, circled 9

STILL GOT THE BLUES • Gary Moore

you. Am Though the days come and go, Em7 there is one thing I know. Am D9

46

I've still got the blues for you. I 2nd Guitar Solo

49

52

55

Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E

Str 1 w/ Rhy Fig 2 (6 times)

hold bend

1/2 full full full full full

17 (17)15 (15) 13 15 16 13 15 13 (13) 10 12 13 13 (13)12 10 12

58

Am Dm7 F/G Cmaj7 Fmaj7

full full full full full 1/2 1/2 1/2 full full 1/2

10 12 10 10 12 10 10 12 10 10 12 10 10 12 10 13 10 12 12 (12) 12 12 15 15 13 (15)13 15 13 15 10 13 10 12

* switch to bridge pickup

61

Bm7b5 E Am Am/B Am/C P.H. (8va, P.H.)

1/2 3 full full full full 1/2

12 (12) 10 12 10 13 10 10 13 13 (13) 12 10 12 10 9 10 10 (10) 9 (9) 5 5 (5) 12 0 3

pitch G

63

Dm7 F/G Cmaj7 Fmaj7 let ring

full full full full full

5 5 0 12 10 12 10 12 12 10 13 10 12 10 12 10 13 13 15 15 (15)13

65

Bm7b5 E Am 8va

full full 1/4 full full 3 1/2

15 15 (15) 13 10 13 10 12 10 13 10 12 10 13 13 12 10 9 12 10 9 10 9 7 9 7 10 9 7 19 20 17 20 17 17 19 19 17

STILL GOT THE BLUES • Gary Moore

67 Dm7 F/G Cmaj7 Fmaj7

69 Bm7b5 E Am

71 Dm7 F/G Cmaj7 Fmaj7

73 Bm7b5 E Am

75 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E

Am

w/ Rhy Fig. 2 (1st 2 meas. only)

Dm7 F/G Cmaj7 Fmaj7

78

switch to neck pickup

Bm7b5

NC (E)

Free Time

Am

81

Gr 1

ritard

full

grad. release

full

Gr 2

ritard

83

gradually slower



From the Charisma recording STILL GOT THE BLUES

STILL GOT THE BLUES

Words and Music by

GARY MOORE

Bass Transcription by Mike DuClos

A Intro

Slow Blues Feel ♩ = 56

1 Dm7 F/G Cmaj7 Fmaj7 Bm7♭5 E Am

B 1st Verse

Used to be so easy...

6 Dm7 F/G Cmaj7 Fmaj7 Bm7♭5 E7 Am Am/B Am/C

10 Dm7 F/G Cmaj7 Fmaj7 Bm7♭5 E5

C 1st Chorus

So long, it was...

14 Am Em7 Am D9 F9 E7♭9 Am N.C.

D 2nd Verse

Used to be so easy...

18 Dm7 F/G Cmaj7 Fmaj7 Bm7♭5 E Am

22 Dm7 F/G Cmaj7 Fmaj7 Bm7♭5 E

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E 2nd Chorus
So long, it was...

26 Am Em7 Am D9 F9 E7#9 Am

F Bridge
So many years...

30 Bm7 E9 Am G/B Am/C Bm7 E9 Fmaj7 Em7 Dm7 Am

G Guitar Solo

35 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am Am/B Am/C

39 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E5

H 3rd Chorus
So long, it was...

43 Am Em7 Am D9 F9 E7#9 Am E5

47 Am Em7 Am D9 F9 E7#9

I 2nd Guitar Solo

51 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am Am/B Am/C

STILL GOT THE BLUES • Gary Moore

55 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am

5 5 3 3 X 3 2 2 2 2 3 5 X 7 3 5 5 3 7

59 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am Am/B Am/C

5 3 3 3 2 2 2 2 2 3 5 2 3 5 3 7

63 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am

5 3 3 X 3 2 2 2 2 3 5 7 8 5 5 3 7

67 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am

5 (5) 3 3 3 2 2 2 2 2 3 5 2 3 5 3 7

71 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am

5 3 3 3 2 2 2 2 2 3 5 5 5 7 8 5 5 8 7

75 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am

5 3 3 3 2 2 2 2 2 3 5 2 3 5 3 7

79 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 N.C. Free Time Am (on cue)

5 3 3 3 2 2 0 5



DAVID LEE ROTH

IT'S SHOWTIME

Diamond Dave's mighty axeman gives the lowdown on how to tackle this insanely swinging rocker

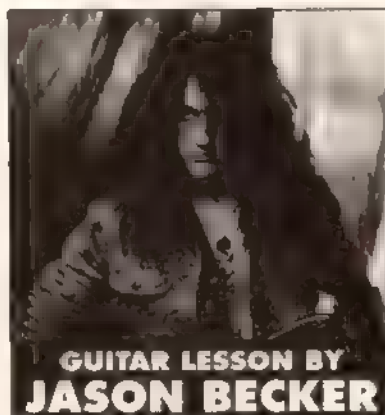
It's weird for me to analyze my own solos. I usually don't think about *how* I play things—I just play what comes into my head. Overall, I'd say the most important thing is to keep the feel swinging. It's easy to unintentionally play it too straight.

If you come across a lick that seems impossible to pick, chances are it's because I used *hybrid picking* (pick and fingers). When playing the fast stuff, try not to sound too mechanical. Experiment with your right hand. Pick some notes hard and some soft.

Everyone says to start out slow. I guess that's alright when you're learning the notes, but once you get them under your fingers, try playing *too* fast, even if it sounds sloppy. This will make everything seem easier when you play them at the right tempo.

Here are a few specific tips:

- * Meas. 72-87: I use my pick and right-hand middle finger for this section. The trick is to stay in the groove and keep it swinging (not an easy task at this tempo!). Another "trick" is to make it sound relaxed and smooth (I'm not even sure I did that).
- * Meas. 88-90: This lick also involves using the pick and



Ross Felton

middle finger. Really concentrate on the doublestops—make them abrupt and funky.

- * Meas. 91-95: Pick only the notes you have to (such as when you switch strings). Most of them are either pulled or hammered. The ones you do pick, however, pick *hard*. Doing so puts cool accents in weird places.

* Meas. 96-101: Swing the shit out of this lick! Over-swing it! For example, the C note in measure 96 (G string/5th fret) should be quickly pulled off to the B note (4th fret). The C is on the upbeat and is practically a ghost note.

- * Meas. 102-103: This lick is too hard at this tempo. I think I just got lucky that day. When it comes to this part of the tune, just slow down the tempo (unless your initials are P.G.).

- * Meas. 104-107: More fast picking, wee! Feel how each note touches your soul (chortle).

- * Meas. 108-111: Pentatonic arpeggios—you're only playing five notes (feels like more, huh?). Again, just pick what you have to. For the rest, it's pull and HAMMER TIME! No need for undue stress.

From the Warner Bros. recording *A LITTLE AIN'T ENOUGH*

IT'S SHOWTIME

Words and Music by
DAVID LEE ROTH and JASON BECKER
Guitar Transcription by Dave Whitehill

Also available in the Warner Bros. Publications folio *A Little Ain't Enough*

A Intro
Manic Shuffle ♩=256

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IT'S SHOWTIME • David Lee Roth

9

A5 N.C. (A7) (C) (D) (A7)

13

A5 N.C. (A7) 1. (C) (D5) (A7)

B 1st and 2nd Verses

1. Lites, camera, action. There's a
2. Produce me, daddy, talkin'

17

(C) D5 D#5 E5 N.C. (E5)

let ring

star upon your door. Have your machine call my machine. We'll do
eight to the bar. Big, bigger, biggest. With the rite

21

E5 D5 N.C. E5 E#5 D5

lunch on the cutting room floor. We're over budget, ninety -
lighting, you'll go far. Here today, gone late today. It's

25

N.C. (D5) A/C# B7(no 3rd) A/C# N.C. D5 D#5 E5 N.C. (E5)

let ring

eight percent not there.
club dates in the sticks.

And when the back door hits you where the good Lord split you. But
It was beautiful, babe, don't never shave. No

29 E5 D5 N.C. E5 Eb5 D5

[C] 1st and 2nd Bridges

honey, who does your hair?
prob, we'll fix it in the mix.

How does he do it? Why's he
Just leave your name and number in the

33 N.C. (D5) A/C# B7(no 3rd) A/C# N.C. B5 D5 C#5 N.C. (C#m7)

do it? Whoa, — yeah, I guess it's true. —
dumpster when you're through, oh, yeah!

And the
Don't call

37 C#5 N.C. (F#m7)

P.M. — J

flavor of the month is you. —
us, we won't call you.

Practice, practice, practice
Oscar, Grammy, triple just to
whammy.

41 F#5 N.C. (D7no3rd)

get to Carnegie.
Cut, and that's the take

We'll need ten percent and that's off the top.
I said, quit complainin', "where's my agent!" Don't you

45 D5 C#5 C5 B5 N.C. (B7no3rd) B5 N.C. (B7no3rd)



IT'S SHOWTIME • David Lee Roth

[D] 1st and 2nd Choruses

Gross, not net to me.
know how much I make?

Get it on, _____

49 E5 D5 E5 N.C. (A7) A5 N.C. (A7)

53 honey, (baby) (C) 'cause it's showtime. (D) (A7)

56 A5 N.C. (A7) Play Fill 1 2nd time (C) (D) (A7) Just play the

59 song, _____ baby, 'cause it's (C) (D) (A7)

Fill 1

showtime.

63

A5 N.C. (A7) (C) D5 D#5 E5

2.

67

Okay, okay, this is it! Hit it!

(C) D5 C D5 C D5

E Guitar Solo

72

N.C. (E7)

8va

w/bar

76

D5 N.C. (E7)

80

8va

w/bar

84

84

88

(F#7)

88

92

92

96

96

100

100

104 N.C.
(Am7)

Handwritten musical notation for measures 104-107. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, often beamed in groups of three. The bass line is represented by a single line with numbers 12-15, 14-13-12, 15-12-15, 14-17, 15-16-15, 17-14-17, 15-16-17, 15-16-15, 17-15, 17-14-17, 14-14, and 10. There are wavy lines above the staff in measures 105 and 106, labeled 'w/bar'.

108

Handwritten musical notation for measures 108-111. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody continues with eighth and sixteenth notes. The bass line includes numbers 15-10, 13-14-12, 14-17, 12-14, 13-15, 17-14, 17-19, 15-12, 20-15, 17-19, 15-22-17, 20-21, 20-20, and 20-20. There are wavy lines above the staff in measures 110 and 111, labeled 'hull'.

F 3rd Bridge

Leave your name and number in the dumpster when you're thru, oh,

112 N.C.
(C#m7)

C#5 B5 (C#m7)

Handwritten musical notation for measures 112-115. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes. The bass line includes numbers 4-4-5-6, 4-5-4, 4-5-7, 4-0-0-4, 4-4, 4-4-5-0, 4-5-4, 4-5-7, 4-4-0-4, and 4-4.

yesh!

Don't call us, we'll call you. It's

116 N.C.
(F#m7)

D5

Handwritten musical notation for measures 116-119. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes. The bass line includes numbers (4)-2-2-3-4, 2-2-3-2, 2-3-5, 2-2-0-2, 2-2-3-4, 2-2-3-2, and 5.

play it like they paid ya' and your photo goes on the car wash wall.

But,

120

D5

D5

D5

D5

D5

D5

C#5

C5

B5

Handwritten musical notation for measures 120-123. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes. The bass line includes numbers (7)-7-5, 7-5-7, 7-7-5, 7-5-7, (7)-7-5, 7-5-7, 7-7-5, 6-5, and 4.



IT'S SHOWTIME • David Lee Roth

124 somehow it's all worth it when you hear that curtain call. It's

N.C. (B₅) E5

showtime. Ah, _____

128 N.C. (A7) A5 N.C. (A7)

G Out-chorus

_____ baby, 'cause it's showtime. Ooh, _____

132 (C) (D) (A7)

yeah! Just play the song, _____

136 A5 N.C. (A7)

_____ baby, 'cause it's showtime. Ooh, _____

140 A5 N.C. (A7)

yeah! Let's get it on _____

144 A5 N.C. (A7)

'cause it's showtime. Ooh, _____

148 (C) (D) (A7) A5 N.C. (A7)

yeah! Just play the song, _____

152 A G/A F#m N.C. (A7)

baby, 'cause it's showtime.

156 (C) (D) (A7) A5 N.C. (A7)

160 (C) D5 C D5 C D5

IT'S SHOWTIME • David Lee Roth

164

8va

dive NH w/bar

grad. release

pull on bar

pull on bar +1/2

P.M. on ⑤

168

HR. II

A5

(drum fill)

A13 w/bar

N.C.

173

dive w/bar

dive w/bar

176

grad. return

grad. return

8va

N.H.

ritard

pull on bar

dive

pull on bar

dive



IT'S SHOWTIME

Bass Transcription by Mike DuClos

Also available in the Warner Bros. Publications folio *A Little Ain't Enough*

A Intro

Manic Shuffle ♩=256



1 N.C.



6

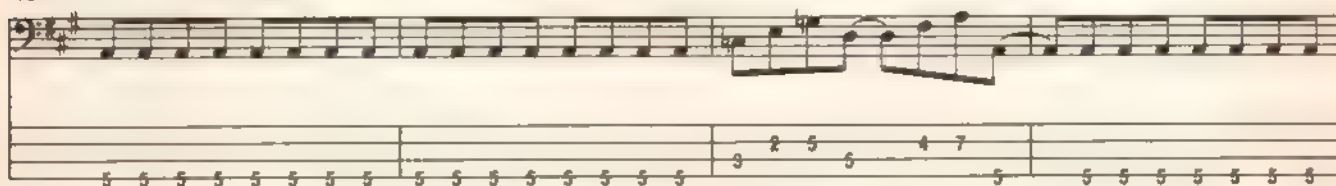
OS

N.C.



10

A5 NC



1.

12.

14

A5 N.C.

D5 D#5 E5



B 1st Verse

Lites, camera, action...

19

N.C.

ES

05 N.C.

E5 E5

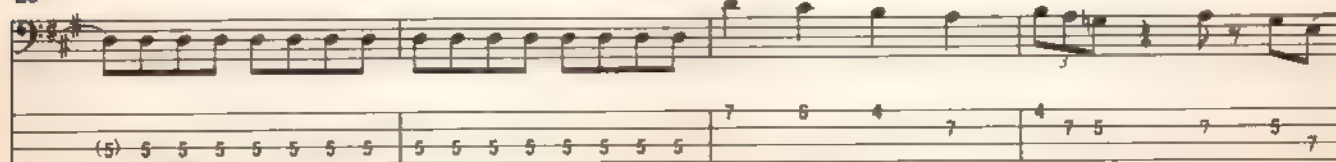
05



23

N.C.

E5



IT'S SHOWTIME • David Lee Roth

27 N.C. E5 D5 N.C. E5 E♭5 D5

31 N.C. B5 D5 C#5



[C] 1st, 2nd and 3rd Bridges

1. How does he...
- (2), 3. Leave your name...

35 N.C. C#5 N.C.

* Corresponds to rehearsal letter [E] in guitar transcription

39 F#5 N.C.

43 D5 C#5 C5 B5

To Coda (3rd time only)

47 N.C. B5 N.C. E5 D5 E5

Get It N.C.

D 1st and 2nd Choruses

on...

A5 NC

51

A5 NC

!

55

A5 N.C

59

A5 NC

D5	D5	E5
----	----	----

63

E 2nd Verse

Produce me, daddy...

N.C.

E5

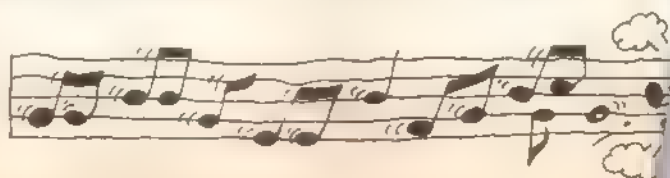
D5 NC

E5 Eb 5

7

nds to rehearsal letter **B** in guitar transcription

NC



IT'S SHOWTIME • David Lee Roth

[illegible]

79

N.C

B5

D5

C#5

2. Just

83 .

A5 N.C.

88

A5 N.C.

D5 C

(9) 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 3 2 5 5 3 2

* Corresponds to meas. 67 in guitar transcription

D5 C D5 N.C.

F Guitar Solo

3 2 5 5 7 7

* Corresponds to rehearsal letter **E** in guitar transcripts

The image shows a page from a music manuscript for the song "The Wind" by The Beatles. The page is numbered "101" in the bottom left corner. It contains two staves of music. The top staff is for guitar, and the bottom staff is for bass. The guitar part includes a wavy line indicating a tremolo effect, a wavy line indicating a vibrato effect, and a wavy line indicating a "N.H." (No Hand) effect. The bass part includes a wavy line indicating a tremolo effect, a wavy line indicating a vibrato effect, and a wavy line indicating a "N.H." (No Hand) effect. The page is numbered "101" in the bottom left corner. The text "The Wind" is written in a stylized font at the top left. The text "The Beatles" is written in a stylized font at the top right. The text "Guitar overhub arr for bass" is written in a stylized font in the middle. The text "N.H." is written in a stylized font in the bottom right. The text "Wiggle left hand finger while sliding it towards the nut" is written in a stylized font in the bottom right.

101

Guitar overhub arr for bass

N.H.

N.H.

Wiggle left hand finger while sliding it towards the nut

[illegible]

59 AS NC

55 A5 NC

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a vocal line with lyrics written below it. The bottom staff is a guitar accompaniment. The guitar part begins with a series of chords and a melodic line, followed by a complex sequence of chords and a final double bar line with a repeat sign. The score is written in a standard musical notation style.

[illegible]

1st and 2nd Chorus

[illegible]

107

111

115

119

123

127

131

D.S. al Coda \odot 3. Just

161

A5 N.C.



166



170

A5 N.C.

D5

C

D5

C

D5



174

N.C.



179

A5

(drum fill)

A13

N.C.

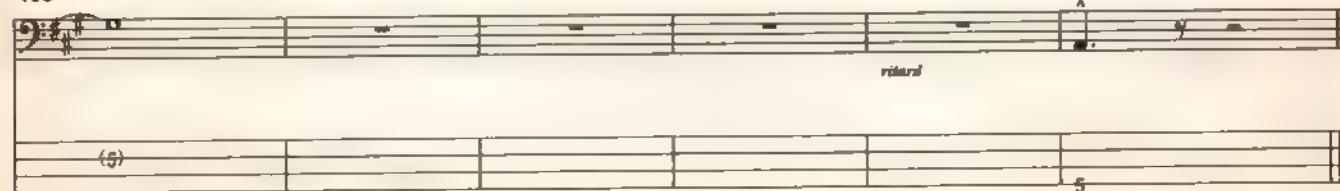


185

A

A

ritard



TRAIN KEPT A ROLLIN'

All aboard for a classic study in hammer-ons and pull-offs

Aerosmith's Joe Perry, creator of some of the nastiest licks of the '70s,

LESSON

showcases his gutsy lead work in this cover of the rock classic "Train Kept A Rolling." Many of the "man in black's" licks are based on the E minor pentatonic scale (E-G-A-B-D), used in conjunction with *hammer-ons* and *pull-offs*. These techniques break up the stiff-sounding attack inherent in picking every note. They also enable him to create an almost infinite variety of phrases with just a handful of notes.

Let's start with the pull-off. A clear example of this maneuver can be found in bars 23 and 24 (Fig. 1). In guitar notation, pull-offs are indicated by *slurs*—those little curved lines that connect different notes. (The same symbol is also used in tablature to connect different numbers on the same line.)

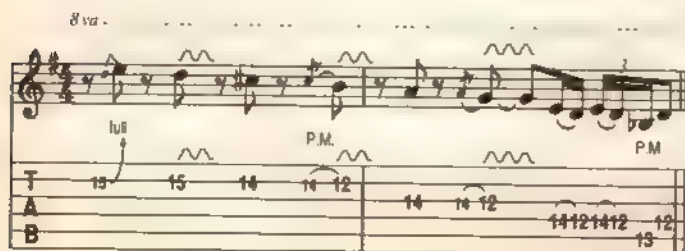
To execute the first pull-off in Figure 1:

- 1) Press your 2nd finger down on the 2nd string behind the 14th fret (between the 13th and 14th frets).
- 2) Press your 1st finger down on the same string behind the 12th fret.
- 3) Pick the string. You should hear a C# note.
- 3) Upon picking, immediately pull your 2nd finger off the string, yanking your finger away from the center of the fretboard. This will help keep the string vibrating. If done correctly, you should hear a smooth change in pitch from C# to B.

Now that we've mastered the basic pull-off technique, let's try a more sophisticated variation—the *hammer-on/pull-off combination*. Measure 6 provides us with a simple (yet cool) example (Fig. 2). The combination involves the third, fourth and fifth notes. Here's how you play it:

- 1) Press your 1st finger down on the 3rd string behind the 12th fret.
- 2) Pick the string. You should hear a G note.
- 3) Hammer your 2nd finger down on the same string behind the 14th fret, then immediately pull it off. This should be a single, quick and delicate motion.

FIG. 1



Perry capitalizes on these techniques in bars 8 and 9, using combinations of hammer-ons, pull-offs and bends to create a blistering blues lick. These devices give him the agility he needs to execute a swinging triplet feel.

Hammer-ons and pull-offs offer you a great way to play fast without having superhuman picking technique. When played in rapid-fire combination, they can be your ticket to some major-league wailing. Figure 3 is an exercise to help you get a better feel for Perry's hammer-on/pull-off technique.

Remember to practice these licks slowly, at a tempo you can master, before speeding them up. You'll soon find hammer-ons and pull-offs becoming second nature.

—Alex Houton

BASS NOTES

Truly one of rock 'n' roll's classics, "Train Kept A Rollin'" has kept many garage bands going for hours and drove many parents nuts (just ask my mom and dad). It's also a great study in ensemble playing—get some friends together, lay it down and pump it out! Unsung hero Tom Hamilton keeps the low end anchored like nobody's business and shows a maturity and confidence in his playing that you should be willing to kill for (please, don't kill anybody!).

Like most early rock 'n' roll tunes, "Train" is based on the blues. This is apparent at the bridge (see rehearsal letter F) during the single-note ensemble riff—it's based on the E blues scale (E-G-A-Bb-B-D). This six-note scale is used in many styles of music—blues, rock, funk, jazz—so learn it in all keys and in every possible position or you'll miss the train.

One last thing—be aware of tempo changes, breaks and transitions in general. Part of being a pro means making adjustments quickly and smoothly. If you have trouble with this, don't fret—with practice and experience they'll become second nature.

—Mike DuClos

FIG. 2



The image shows a musical score for the piece "Riviera" by John Williams. The score is written for piano and guitar. The piano part is in the upper staff, and the guitar part is in the lower staff. The score includes a piano introduction, a guitar solo, and a piano solo. The guitar solo is marked "Riviera" and features a "tutti" section. The piano solo is marked "Piano" and features a "tutti" section.

Words and Music by
TINY BRADSHAW, LOIS MANN and HOWIE KAY
Guitar Transcription by Alex Houton

Free Time

1 Gtr 1 N.C. w/bar
let ring... let ring... let ring... let ring...
full full H
T 12 12 14 14 0 5 3 0 (+) 2
A 12 12 14 14 0 5 3 0 (+) 2
B 12 12 14 14 0 5 3 0 (+) 2

Mod. Rock ♩=102

[illegible]

113

TRAIN KEPT A ROLLIN' • Aerosmith

1. Well, on the

[illegible]

C 1st and 2nd Verses

train, I met a dame, she was rather handsome, but kinda looked the same. She was pretty long, sweet little woman get along. On your way, get along.

from New York City, I'm
sweet little woman get a
E5 A5 E5 A5

Gas, 1 and 2

w/Lead Fill 1 (1st time only)
substitute Rhy Fig.1 2nd time

11 *Lead Fill 1 (1st time only)*
substitute Rhy. Fig 1 2nd time

E5 G5 G5 E5 G5 E5 G5 A5 E5 A5 E5 A5

walkin' down that 'ol fair lane. I'm in heat,
long. On your way, I'm in heat.

I'm in love, but I just couldn't tell her so. I said
I'm in love, but I just couldn't tell her so, no, no

14

G5	E5	G5	E5	G5	A5	B5	A5	G5	F#5	G5	E5	G5	E5	G5
w/Lead Fall 2 (1st time only)														

w/Lead Fill 2 (1st time only)

Lead Fill 2 (1st time only)

The musical score for 'Lead Fill 2 (1st time only)' consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by an eighth note A4, and then a quarter note B4. This is followed by a series of eighth notes: C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D1

Lead Fill 1

Gr 2

Lead Fill 2

Gr 3

I.

D 1st and 2nd Choruses

17 train kept a rollin' all night long, train kept a rollin' all night long, train kept a rollin' all night long,

E5 G5 E5 G5 E5 G5 A5 E5 A5 E5 A5

20 train kept a rollin' all night long, with a heave and a ho, but I just couldn't tell her so, no, no, no,

G5 E5 G5 E5 G5 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5

E 2nd Guitar Solo

23 no! G5 E5 G5 E5 G5 A5 E5 A5 E5 A5

Gtr 3 (overdubbed)

Gtrs 1 and 2 Rhy Fig. 1

2. Well, get a-

26 G5 E5 G5 E5 G5 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5

(end Rhy Fig. 1)

TRAIN KEPT A ROLLIN' • Aerosmith

12.

[F] Bridge

no!

29

N.C.

Gtrs. 1 and 2

[G] 2nd Guitar Solo

33

Gtr 3

grad release

grad release

Gtrs. 1 and 2

36

39

Handwritten musical score for guitar, page 39. The score consists of two systems. Each system has a treble clef staff with a key signature of one sharp (F#) and a 12/8 time signature. The first system includes a guitar-specific staff with fret numbers (9, 12, 9, 13, 12, 14, 12, 12-13, 12, 12-13, 15, 12, 15-12-15, 12, 15-14-12-14-12, 14, 14-14) and wavy lines indicating vibrato or tremolo. The second system includes a guitar-specific staff with fret numbers (0, 0, 0, 2, 3, 0, 0, 0, 2, 0, 2, 0, 2, 1, 0, 3, 0, 0) and wavy lines. The notation is handwritten and includes various musical symbols like beams, slurs, and accents.

[illegible][illegible]

TRAIN KEPT A ROLLIN' • Aerosmith

48

A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5

hold bend

full

15 17 17 (17) 15 17 17 15 22 22 22 22 (22) 19 22 (22)

7 5 7 5 4 5 2 2 5 5 2 3 2 0

1st Interlude Faster ♩=198

51

8

(drum roll)

let ring

full

15 12 14 (14)

grad release

let ring

full

15 12 14 (14)

grad release

(14) (14)

* Recording segues from studio to stage * Volume swell

63

let ring

full

15 12 14 (14)

grad release

let ring

full

15 12 14 (14)

grad release

(14) (14)

3rd Verse

(vocals enter on repeat)

train, I met a dame. She was rather handsome, but kinda looked obscene, but she was

67

G5 E5 G5 E5 G5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

Gtrs. 1 and 2

5 2 5 2 2 5 2 5 5 2 2 5 2 2 5 2 5 5 2 5 2 2 5 5 2 5 2 2

pretty, from New York City.

I'm walking down that old fair lane. I'm in heat,

71 A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

I'm in love,

but I just couldn't tell her so.

(1st time) 3. Yeah, on the
(2nd time) I said

75 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

J 2nd Chorus

train kept a rollin'

all night long,

train kept a rollin'

all night long,

79 G5 E5 G5 E5 G5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

train kept a rollin'

all night long,

train kept a rollin'

all night long.

With a

83 A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

Rhy Fill 1

Gtr 2 G5 N.C.

TRAIN KEPT A ROLLIN' • Aerosmith

heave, with a ho, but I just couldn't tell her. Yah-ga-ga-ga-ga-ga-ga-ga!

A5	B5	A5	G5	F5	G5	E5	G5	E5	G5	E5	G5	E5	G5	E5
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

87

The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The notation consists of a series of whole notes, each with a flat (Bb, Eb, Ab, Db, Gb, Cb). The final measure contains a triplet of eighth notes (Bb, A, G) marked with a bracket and the text "let ring". Above this triplet is the instruction "Gtr 3" and "hold bend". Below the staff, there are two additional staves. The first of these has a "15" above a "14" in the final measure, with a curved arrow pointing from the 15 to the 14. The second staff has a "14" above a "14" in the final measure, with a curved arrow pointing from the 14 to the 14.

[illegible]

K 3rd Guitar Solo
w/ Rhy Fig 2

G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

91. *Gir 3* *hold bend* *hold bend* *hold bend* *hold bend* *hold bend* *hold bend*

15 15 15 15 15 15 12 12 14 14 12 14 12 14

95

A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

4. Well, get a —

99

A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

(15) 12 15 12 12 14 14

(14) 12 14 12 14 12

12 14 14

12 13 (15) 15 12 13

L 4th Verse

long, sweet little woman get along. On your way, get a -

103 G5 E5 G5 E5 G5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

Gtrs. 1 and 2 w/Lead Fill 3

long, sweet little woman get along. On your way, I'm in

107 A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) A5 N.C. (E5) G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

heat, I'm in love, but I just couldn't tell her a lie.

111 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5

M 2nd Interlude

115 E5

N.C.

Lead Fill 3

Gtr 3

TRAIN KEPT A ROLLIN' • Aerosmith

120

Gr 3

grad bend

grad bend

full

1+2

ldbk

ldbk

full

pitch: F#

Gr 1 and 2

(9)

0 2 3

(9)

0 2 3

124

grad bend

grad bend (full)

1+2

pitch: (F#) — G

Gr 1 and 2

(9)

0 2 3

(9)

0 2 3

128

G

grad release

grad release

1+2

full

pitch: (G) — F# — E

Gr 1 and 2

(9)

0 2 3

(9)

0 2 3

N 4th Guitar Solo

131

G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 A5 (E5) A5 (E5) A5 (E5)

Gr 3 w/Rhy. Fig 2 (2 times)

let ring

let ring

grad bend 1/2

12

12

16 14 12 14 12

136

A5 N.C. N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 A5 B5 A5 G5 F#5

(E5) A5 (E5)

hold bend

2

full

full

1/2

full

full

full

full

full

15

14

14


12 14

[illegible]

G5 E5 G5 E5 NC NC NC A5 (E5) A5(E5) A5(E5) A5 (E5) A5(E5) G5 E5 G5 E5 G5 E5 G5 E5 G5 E5
 147

Rhry F#ll 2

Gr 1 G5 E5



T 3 5 2 0

TRAIN KEPT A ROLLIN' • Aerosmith

151 *Ar. v.* ... *let ring* ... *hold bend* ... *full* ... *full* ... *full* ...

A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5

5. Well — we made a
E5 G5 E5

P 3rd Chorus

train kept a rollin' all night long, train kept a rollin' all night long,
 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

167

Gtr 3 w/Rhy Fig 2

train kept a rollin' all night long, train kept a rollin' all night long. I'm in heat,
 NC NC NC NC NC NC
 A5 (E5) A5 (E5) A5 (E5) A5 (E5) A5 (E5) G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

171

I'm in love, but I just couldn't tell her.
 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5

175

Q Finale

Previous tempo ♩=198

E5 Esus4
 Gtrs 1 and 2

Free Time

179

Rhy Fill 3

Free Time

TRAIN KEPT A ROLLIN' • Aerosmith

183

187 E5 E7#9 PM N C G5 A
both
gtrs

Free Time

From the Columbia recording GET YOUR WINGS
TRAIN KEPT A ROLLIN'

Words and Music by
 TINY BRADSHAW, LOIS MANN and HOWIE KAY
 Bass Transcription by Mike DuClos

A Intro

Free Time

B 1st Guitar Solo

Mod. Rock ♩ = 102

1 4 G5 E5 G5 E5 G5 E5 G5 E5 G5 A5 E5 A5 E5 A5

C 1st and 2nd Verses

1. Well, on the train, met a dame...
 long, sweet little woman...

8 G5 E5 G5 E5 G5 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5

(1st time) I said
 (2nd time) no, no,

12 E5 G5 E5 G5 A5 E5 A5 E5 A5 G5 E5 G5 E5 G5 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5

1.

D 1st Chorus
 train kept a rollin'...

17 G5 E5 G5 E5 G5 E5 G5 E5 G5 A5 E5 A5 E5 A5 G5 E5 G5 E5 G5

E 2nd Guitar Solo

21 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5

2. Well, get a-

25 A5 E5 A5 E5 A5 G5 E5 G5 E5 G5 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5

TRAIN KEPT A ROLLIN' • Aerosmith

12.

[F] Bridge

no!

29 N.C.

[G] 2nd Guitar Solo

33

37

41

B5

C5 C#5

D5

D#5

E5

F5

F#5

G5

E5

G5

E5

G5

45

E5

G5

E5

G5

A5

E5

A5

E5

A5

G5

E5

G5

E5

G5

A5

B5

A5

G5

F#5

[H] 1st Interlude

Faster ♩=198

49

G5

E5

G5

E5

G5

E5

* Recording segues from studio to stage

I 3rd Verse
(vocals enter on repeat)

train, I met a dame...

67 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

71 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

75 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

(1st time) 3. Yeah, on the
(2nd time) I said

J 2nd Chorus

train kept a rollin'...

79 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

83 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

87 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

TRAIN KEPT A ROLLIN' • Aerosmith

K 3rd Guitar Solo

91 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

95 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

99 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

4. Well _____ get a—

L 4th Verse

long sweet little woman...

103 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

107 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

111 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

M 2nd Interlude

115 E5

NC

120

125

G

N 4th Guitar Solo

131 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

135 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

139 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

TRAIN KEPT A ROLLIN' • Aerosmith

143 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

147 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

151 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

5. Well _____ we made a

5th Verse
stop in Albuquerque...

155 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

159 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 G5 G#5 A5

163 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

I said

P

3rd Chorus

train kept a rollin'...

167

17

17

Q

Previous Tempo ♩ = 198

170

17

18

Free Time

10

GUITAR 101

with JIMMY BROWN



Oblique-La-Di, Oblique-La-Da Oblique Bends

OBLIQUE BENDING IS A TECHNIQUE whereby you play two notes on two different strings and bend one of them while holding the other stationary. (In traditional music theory, the term oblique refers to a type of voiceleading motion in which one note moves up or down while another remains stationary.) Let's look at a few cool-sounding examples of oblique bends from this month's transcriptions.

Figure 1 is from Ted Nugent's first solo in "Cat Scratch Fever" (meas. 51). The oblique bend begins on beat 2 and is executed as follows:

- 1) Press your left-hand 3rd finger down on the 2nd string behind the 15th fret (between the 14 and 15th frets).
- 2) To reinforce the ensuing bend, press your 2nd and 1st fingers down on the same string behind the 14th and 13th frets, respectively.
- 3) Press your 4th finger down on the 1st string behind the 15th fret.
- 4) Pick the 2nd string. You should hear a D note.
- 5) Using your first three fingers, quickly push the 2nd string in towards the middle of the fretboard to raise the fretted note's pitch from D up to E (whole-step bend).
- 6) Still holding the bend, pick the 1st string. You should now hear a G note in addition to the bent E note.
- 7) Pick the 2nd string again, then

quickly release the "push pressure" to lower the note's pitch back down to D.

Now that we've got the basic technique down, let's try something a little more challenging. Figure 2 is from the very beginning of "Train Kept A Rollin'," and involves the use of three strings:

- 1) Barre your 1st finger across the 1st and 2nd strings behind the 12th fret.
- 2) Press your 3rd finger down on the 3rd string behind the 14th fret.
- 3) Pick all three strings in a single downstroke. You should hear three notes; A, B and E.
- 4) Still holding all three notes, quickly push the 3rd string in towards the middle of the fretboard to raise its pitch from A up to B.
- 5) Release the "push pressure" to lower the note's pitch back down to A.
- 6) Quickly push the string in again to raise the pitch back up to B.
- 7) Hold all three notes. The two B's should sound as one. If you hear a fast pulsating sound, then you're either pushing the string too hard, or not hard enough. Use your ear to zero in on that B.
- 8) Release the push pressure, then loosen your grip on the strings to silence them.

Our final example (Fig. 3) is from Gary Moore's second solo in "Still Got The Blues" (meas. 64). This one should challenge even the most studious shredder!

- 1) Press your 3rd, 2nd and 1st fingers down on the 2nd string behind the 15th, 14th and 13th frets, respectively (reinforced fingering).

- 2) Pick the 2nd string. You should hear a D note.
- 3) Using all three fingers, quickly push the 2nd string in towards the middle of the fretboard to raise the note's pitch from D up to E.
- 4) Pick the 2nd string again. You should hear an E note.
- 5) Still holding the bend, press your 4th finger down on the 1st string behind the 15th fret.
- 6) Pick the 1st string. You should hear a G note in addition to the bent E note.
- 7) Silently release the 2nd-string bend while still holding the G note on the 1st string. This is the tricky part, since you'll have to loosen your grip on the 2nd string while maintaining it on the 1st string. [For more on the silent release, see this month's guitar lesson for "Still Got The Blues."]
- 8) Tighten your grip on the 2nd string, pick it once again, then immediately bend it up a whole step as before.
- 9) Still holding the G note on the 1st string, release the 2nd-string bend, lowering the note's pitch from E back down to D.
- 10) Simultaneously pull your 2nd and 3rd fingers off the 2nd string, leaving the 1st finger firmly pressed behind the 13th fret. [For more on pull-offs, see this month's guitar lesson for "Train Kept A Rollin'."]

About the columnist...

Executive Editor Jimmy Brown is an experienced performer and teacher in the New York City area. He holds a Bachelor of Music degree and avidly stresses learning to read music to better one's playing.

FIG. 1

"Cat Scratch Fever": meas. 51

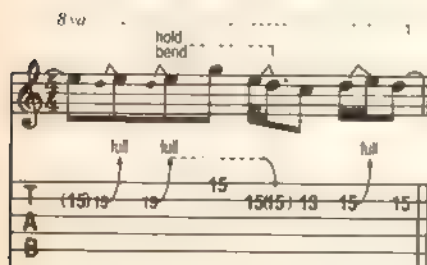


FIG. 2

"Train Kept A Rollin'": meas. 1
Free Time

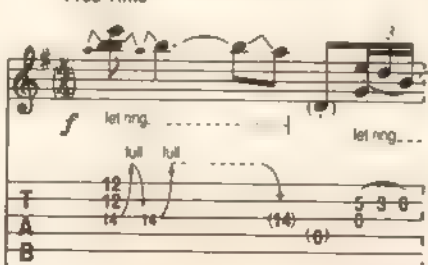


FIG. 3

"Still Got The Blues": meas. 64



WORLD GUITAR

with MICHAEL FATH

A Clean Sweep Sweeping Arpeggios

THIS MONTH I'D LIKE TO SHOW you a way to play three-octave arpeggios at mind-boggling speeds with minimal effort. How is this possible? By using a technique known as *sweep picking*. Sweep picking involves dragging or "raking" the pick across the strings in a single downstroke or upstroke. The key to making this technique work for you is to come up with one-note-per-string patterns that sound cool.

Because of their wide intervallic structure, arpeggios lend themselves to sweep picking. Figure 1 is a root-position three-octave C major arpeggio arranged for sweep picking. Here's how you play it:

- 1) Using a single downstroke, pick the first six notes.
- 2) Upon playing the high G note (1st

string, 3rd fret) reach up to the 8th fret with your pinky and pick the high C note with an upstroke.

- 3) Upon picking, pull your pinky off the string to sound the G note once again. (*For more on pull-offs, see this month's guitar lesson for "Train Kept A Rollin'."*)
- 4) Pick the next six notes using a single upstroke.

This movement may feel a bit awkward at first, so practice executing it slowly and evenly until it becomes one graceful motion. I've included left-hand fingerings beneath the tablature to assist you. Figure 2 shows the same basic pattern for a C minor arpeggio.

The hardest part about this technique is that, in order to get the notes to sound like a true arpeggio instead of a strummed chord, you have to mute each note immediately after you pick it by releasing your left-hand finger pressure. When using the same finger on

two or more adjacent strings, try rolling it across the strings as your pick sweeps over them. This will help keep the notes from "bleeding" into each other.

Once you feel comfortable with these two arpeggios, try inverting them in different positions (Figs. 3-6). Each arpeggio follows the same basic sequence of movements. The only difference between them is their left-hand fingerings.

Figure 7 is a longer, more challenging exercise designed to build sweeping fluency. The goal here is to connect the different arpeggios into a single seamless phrase. Upon mastering this etude, try creating your own sweep patterns and work on incorporating them into your own improvisations.

About the columnist...

Michael Fath can be heard on his latest release, *Sonic Tapestries* [Important Records], or at numerous guitar clinics around the country.

FIG. 1 C Major Arpeggio: Root Position



FIG. 2 C Minor Arpeggio: Root Position



FIG. 3 C Major Arpeggio: 1st Inversion



FIG. 4 C Minor Arpeggio: 1st Inversion



FIG. 5 C Major Arpeggio: 2nd Inversion

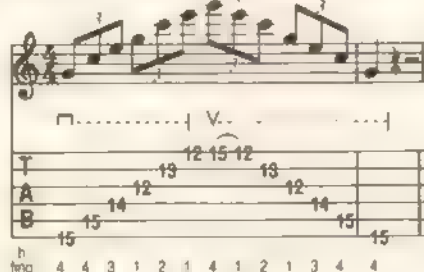


FIG. 6 C Minor Arpeggio: 2nd Inversion



FIG. 7 Sweep Arpeggios Combined



BASS EXPLORATIONS

with MIKE DUCLOS



The Big Four Rock Bass Legends

IN ANY FIELD OR PROFESSION, A select few sit at the top. Those who have developed their skills to the point of rising above the rest break new ground. This most certainly applies to the world of music and, more specifically, rock bass. Today's great rock bassists listened to those who came before them, studied their styles and played their tunes in cover bands. This provided them a strong foundation from which to build upon. I'm talking about (slowly, with lots of reverb) THE BIG FOUR: Paul McCartney, John Paul Jones, John Entwistle and Billy Sheehan.

These players, among others, shaped the way contemporary rock 'n' roll bass is played. What separates them from the rest is how they play very aggressively while still functioning as a bass player; that is, "laying it down." All four were influenced by the rock 'n' roll groups of the '50s and the r&b sounds of the '60s. You can hear this in their playing. Bass legend James Jamerson was a great influence on all of them.

Just listen to "Ramble On" and "The Lemon Song" to hear John Paul Jones playing aggressively while never losing the bottom. His playing with Led Zeppelin was so melodic that the bass almost took on a lead role, but he could also crawl into the rut and rock out with straight-eighth notes. Figure 1 is in the style of J.P.J. and really shows his pivotal role as Led Zeppelin's bottom end.

Not enough can be said about Paul McCartney's style—it is the epitome of pop bass playing. He knows how to fill in the cracks, change direction and stay tight. McCartney's bass lines really outline the harmonic movement, yet they don't sound like arpeggios and scales. Figure 2 is a McCartney-esque line with a strong edge.

The Who's John Entwistle plays some of rock's most powerful and inventive bass lines. His right-hand, four-finger technique can rip through 16th-note flurries like an M-16 assault rifle. Figure 3 is something I think Entwistle would play. The Who's *Live At Leeds*, *Led Zeppelin II* and all the Beatles' albums are serious bass lessons in themselves.

I've included Billy Sheehan here because he absorbed so much from his influences and then took the art of rock

bass to another level. I've seen Billy play live in small clubs and have heard him play tunes by Humble Pie, Patti Smith and even Diana Ross and the Supremes. The guy is a walking encyclopedia of bass repertoire. We all know about Billy's extraordinary technique, but what many students overlook is his ability to just play bass. Figure 4 shows this facet of Billy's style.

The most important reason to study other players is to see how they go about solving problems; that is, how they approach certain sections of a song. What they don't play at any given moment is just as important as what they do play. I strongly recommend transcribing bass lines—it's an invaluable tool that helps every facet of your musicianship. You really get a chance to see what's happening in a song when you isolate the bass and the other instruments as well. Transcribing not

only helps your ear, technique, knowledge of theory and rhythm, it gives you valuable insight into the countless types of feels and grooves out there. When transcribing, concentrate on what the drummer is doing. After all, he's your musical soulmate. Finally, never get so caught up in some else's style that you become a clone. And one other thing—leave those Vanilla Ice records in the bins—they've been known to cause severe brain damage.

About the columnist...

Michael DuClos is a member of Chrysalis recording artists Brother. He holds a Bachelor of Music degree and is a faculty member of the National Guitar Summer Workshop.

Mike is currently conducting clinics around the country for Tube Works MosValve Amplification and LaBella Strings.

FIG. 1

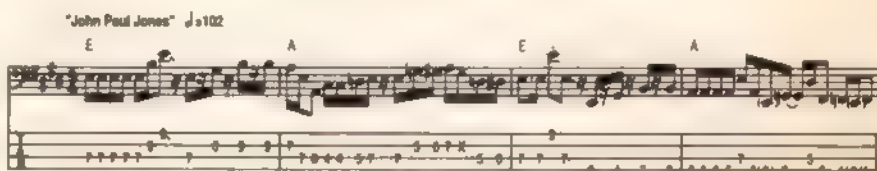


FIG. 2



FIG. 3



FIG. 4



BLUES POWER

with G.I.T.'s KEITH WYATT



The Uptown Sound 9th, 11th, And 13th Chords

MOST PLAYERS TEND TO FIND A few comfortable chord shapes and work them to death. After all, the groove is the important thing, right? True, but one can stretch one's harmonic boundaries just a bit without losing one's grit. The "uptown sound" consists of blues changes that incorporate harmonic extensions—9ths, 13ths, and sometimes 11ths—into a foundation of steady, rhythmic riffs. Though you could probably skim through a chord encyclopedia and find all kinds of extended chords, they won't necessarily sound bluesy unless they're put together properly. Let's look at some uptown combinations of the I, IV, and V chords, then put them to work in a progression.

Chords based on 6th and 5th-string roots are familiar to most blues players. Extended chords used in this type of rhythm playing are based on the

same positions, but include the upper strings as well. In your typical guitar, bass and drum trio, the bass player supplies the chord roots while the guitarist adds rhythmic punch and harmonic color. Chords can then be voiced so that their top notes all remain within a couple of frets to provide smooth *voice leading*.

Let's use the "uptown" key of Bb for purposes of illustration. Figure 1 depicts, in box diagram format, a cool voicing for Bb9, the I chord. I learned this voicing from Freddie King's "Hideaway," but he got it from Robert Junior Lockwood. Notice that the root note (Bb) is voiced on *top* of the chord, not on the bottom (remember, the bass player is covering the root). This same *common tone* is kept on top for the IV and V chords (Figs. 2 and 3, respectively). The IV chord (Eb9) is a standard 9th voicing. The V chord (F9sus4) is pretty different for blues; you hear this chord in the piano part on Albert King's "Crosscut Saw," and in some of B.B. King's horn arrangements. (By the way, this chord is often called

"F11.") For an alternative to the Bb9 chord in Figure 1, use this Bb13 voicing, which keeps the same note on top (Fig. 4).

Figures 5-7 Show other alternative voicings for the I, IV and V chords. You can hear the I chord shown in Figure 5 on Albert King's recording of "Let's Have A Natural Ball." The IV and V chords are both somewhat non-standard 9th voicings. Notice how different each voicing sounds, even though they are of the same basic chord quality.

Now let's take the sets of chords shown above and apply them to a blues progression (Fig. 8). I've supplied the rhythmic riff; you can plug the voicings in where appropriate.

Combining "uptown" chords with a "downtown" rhythm keeps it sounding like blues. Be careful, however, that you don't go too far uptown, or you'll wind up in the suburbs.

About the columnist...

Keith Wyatt is a teacher at G.I.T., and his instructional video, *Rockin' The Blues*, is available through REH Video.

FIG. 1

FIG. 2

FIG. 3

FIG. 4

FIG. 5

FIG. 6

FIG. 7

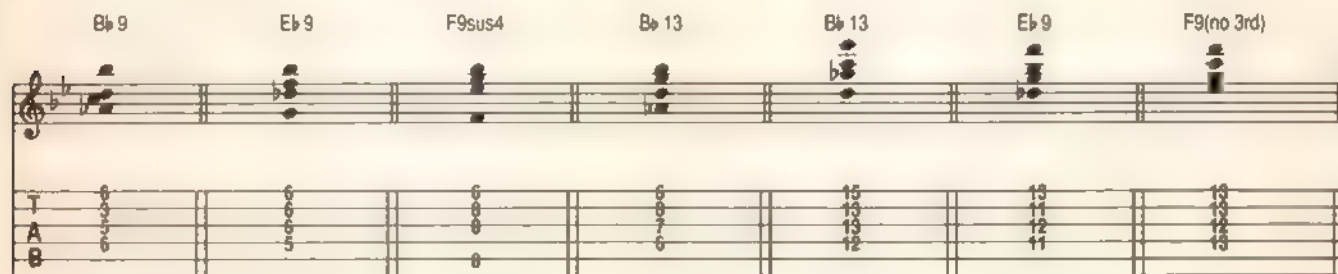


FIG. 8



MASTER CLASS

with G.I.T.'s ROY ASHEN



Tap Your Potential

Zen And The Art Of Doublestop Tapping

"What's the next step in rock guitar?" one of my students at G.I.T. asked me, "what can I do on my axe that hasn't already been done?"

"EXPERIMENT!" I said. "It's much more than a matter of technique. No two people think or speak alike, so why should you sound like anyone else when you play music? There are plenty of flashy players out there with loads of chops. It's more than just sweep picking or tapping—it's a matter of getting in touch with who you are as a musician."

Music is a very personal thing—it comes from inside you. Technique should be used to play what you hear in your head—what you feel inside. Think about it; when you play, do you play *exactly* what you want to hear? Well, do you? This is not something that can be achieved overnight; it takes a lot of time and some deep concentration. It's always obvious when someone has taken the time to get in touch with their playing. Think about your favorite players. Chances are they have great chops, but their technique is secondary to the *personality* you hear in their playing. This is where the words *experiment* and *listen* come into play. With the understanding that "chops are only a means of playing what you feel, not a substitute for creativity," it's time to move on to this month's lesson.

DOUBLESTOP TAPPING

Just when you thought it was safe to relax that mind of yours, get ready for some *doublestop tapping*. What we're going to do is take a triplet tapping pattern and substitute two-note clusters (*doublestops*) for single notes.

Figures 1-5 show, in neck diagram format, a 5th-position A minor pentatonic scale broken down into adjacent string pairs. The boxed notes are to be hammered with the left hand, the circled notes with the right. Practice tapping on each string pair separately at first, then put them together to create long, interesting licks. You might want to try this:

- 1) Tap a circled doublestop with your right hand's 1st and 2nd fingers.
- 2) Pull the right-hand fingers off the strings to sound the boxed dou-

blestop at the 5th fret (1st-finger barre).

- 3) Hammer-on the boxed doublestop at the 7th/8th frets, using two of your three remaining left-hand fingers.

Or how about this:

- 1) Hammer-on any boxed doublestop at the 5th fret.
- 2) Hammer-on the other boxed doublestop on that string pair.
- 3) Tap the circled doublestop.

Try skipping back and forth between

string pairs, or grouping every other string together! There are so many possibilities. Remember, when you push yourself to come up with new ideas or new sounds, you're on your way towards developing your own style. Go for it!

About the columnist...

Roy currently teaches his stunning eight-finger playing technique at G.I.T. and performs in L.A. with his band Ashen.

FIG. 1

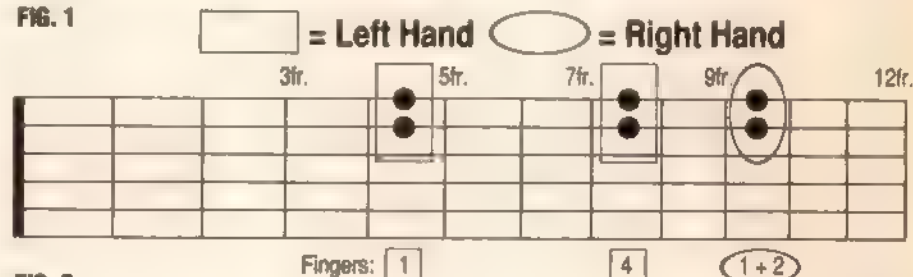


FIG. 2

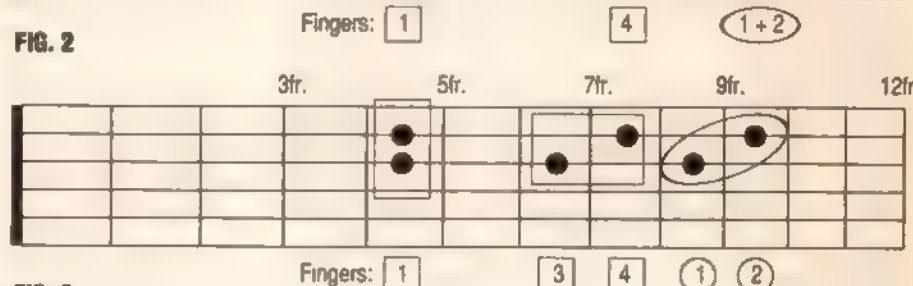


FIG. 3

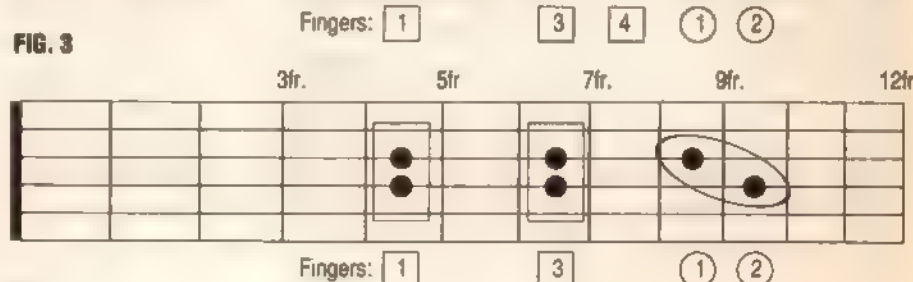


FIG. 4

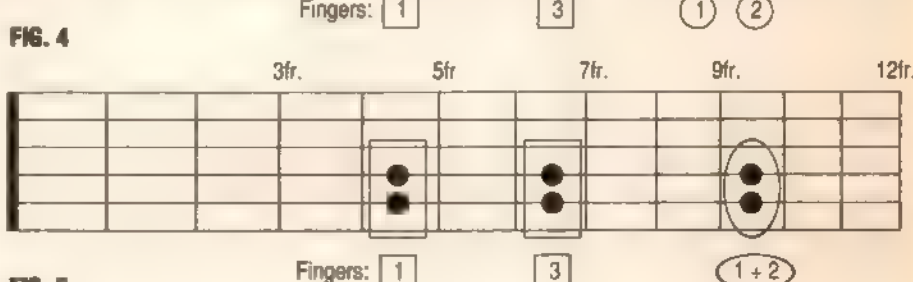
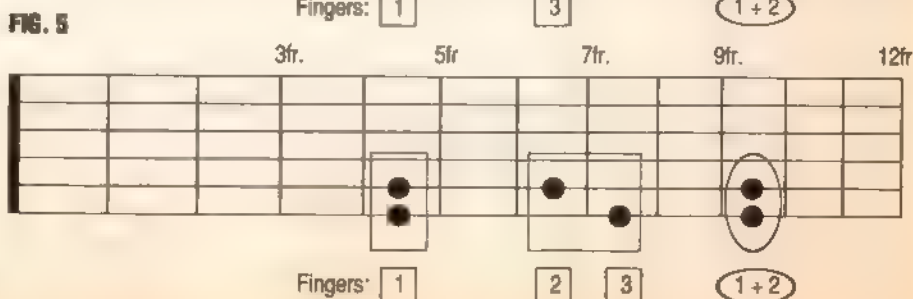


FIG. 5



with **RICHIE KOTZEN**



LISTENING TO ARPEGGIOS PLAYED straight up and down can become quite boring after a while, so this month I took a slew of hip three-octave shapes and arranged them into interesting *melodic sequences* that change direction every few notes. If you look closely,

you'll see that certain rhythmic patterns and melodic contours are used more than once.

Most of these shapes involve some pretty wide left-hand stretching. I've included the fingerings that work best for me, but feel free to experiment with other fingerings that may work better for you.

This lick will definitely spin heads as your fingers fly from the high B (1st string, 19th fret) to the low open E and

back. Notice that I have grouped the notes into cute little families of fives, sevens and nines, along with a few sixes. Have fun boggling minds with this one and try inventing your own three-octave sequences.

About the columnist...

Richie Kotzen's amazing bag of licks may be sampled on his latest album, *Richie Kotzen's Fever Dream* (Shrapnel Records).

FIG. 1

Freely and Expressively

The musical score for "The Wind" features a treble clef and a key signature of one sharp (F#). The piece begins with a tempo marking of 1. The notation includes various musical symbols such as notes, rests, and dynamic markings like *v*. Above the staff, there are two labels: "N C (8m)" and "(A)". Below the staff, there are three staves labeled T, A, and B, each containing a sequence of numbers representing fingerings or articulation points. At the bottom, a row of numbers indicates the left-hand fingering.

Lh. Fingering: 4 2 1 2 3 1 4 1 2 1 2 4 1 4 1 2 1 4 2 1 4 2 1 2 2 1 4 1 2 3 1 4 1 2 1 4 3 1 4 1 2 1 4 4 2

[illegible]

5

(Dmaj7)

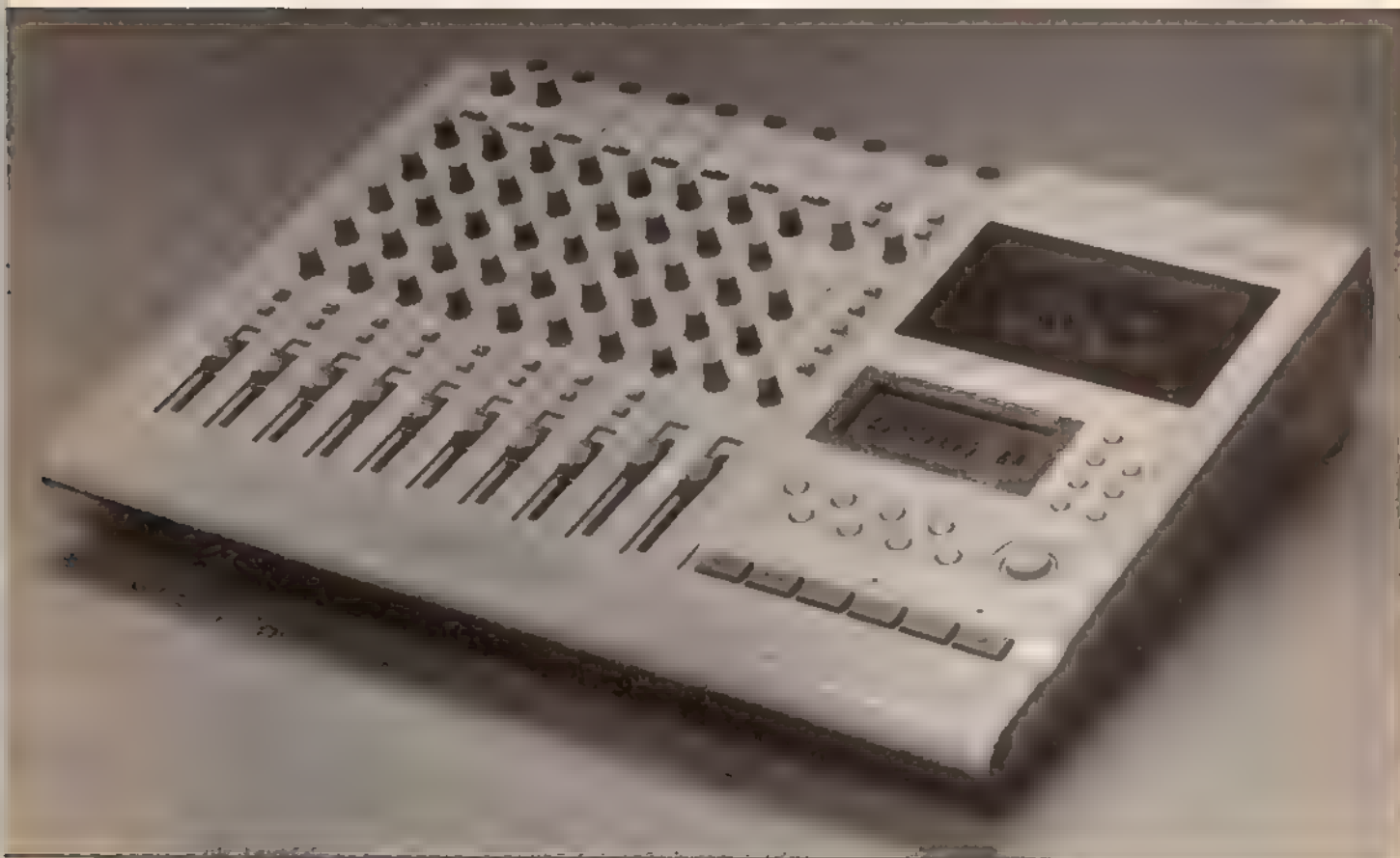
0 5 4 2 7 2 4 2 7 6 9 10 12 10 7 5 7 7 6 7 6 7 6 7 4 7 4 5 4 5 4 5 4 7 6 7 5 10

D 3 2 1 4 1 2 1 4 1 1 2 4 4 2 1 2 2 1 2 1 2 1 4 1 4 1 2 1 2 1 2 1 4 1 2 1 4

«INGEAR»

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YOU KNOW WHO YOU ARE. YOU STARTED PLAYING guitar four or five years ago, and then added a four-track recorder, drum machine and assorted rackmount effects to your collection. Now, you've mastered your guitar and the four-track recorder to the point where it would be cool if you had a few extra tracks. Tascam understands your needs. They've created a new, high-quality eight-track recorder that is both economical and relatively easy to use.

WHAT'S INSIDE

At first, the 488 may seem a little overwhelming to someone

who is graduating from a four-track. But upon closer inspection, many of the functions are the same as the standard four-track units. It has the 1/4-inch inputs (eight plus two stereo), master faders, effects loops, pan control and EQ's—high and low.

The PortaStudio 488 is divided into two major sections—a full function mixer and an eight-channel multitrack cassette recorder. This is essential to understanding the unit. Many of the controls serve different purposes within the two sections. The pan controls, for example, are labeled odd and even. In the record mode the odd side corresponds to the odd track numbers (1,3,5,7) and the even side corresponds to the even track numbers (2,4,6,8). In the mixer mode, however, pan serves as true panning mode, separating individual tracks left or right.

THE TEST

My goal was to make a demo of a song with three guitars, bass and drums. Being the MIDI idiot that I am, I'm going to record the drum machine directly to Tracks 7 and 8 for a full stereo effect. Even though I use two tracks by doing this, it still leaves me with six more to play with, giving me much more flexibility than my old four-track.

After plugging my guitar into the Channel 1 input and bringing the Channel Fader to around 7, I then assign it to Track 1 by pressing the Assign 1/L-2/R button and turning the pan to the odd side (for Track 1). I then hit the record function Group 1/Track 1 button, raise the Master Fader 1/L-2/R (Master Fader 3-4 is not being used here so it remains at zero) to an appropriate level and press the corresponding Monitor buttons so I can hear everything and lay down the first track.

To record the second guitar track, there's no need to unplug anything. After putting Track 1 into the safe mode by simply pressing Record Function Group 2/Track 2 and turning the Pan to the even side, I'm ready. For the bass part, I use Channel 2, assign it to Group 3 Track 3, adjust the Master Fader 3-4 and lay down a groove.

To record my screaming guitar solo, I assign the guitar in Channel 1 to Group 4/Track 4, leaving the pan on the even side, and wait away. After finishing, I decide it's good but I could do better. On my four-track I would have to decide if I really like it or if I want to record over it. With the 488 I can record on any of the extra tracks and A/B the two solos.

GETTING IN SYNC

One of the most versatile aspects of the

488 is that Channel 8 doubles as a sync in/out jack. This allows the user to synchronize MIDI-coded instruments such as a drum machine to Channel 8, Track 8. The information is sent via a sync tone which plays in time (synchronization) while you record other parts. A sync tone is basically a time code which designates the tempo and length of a song. To complete this sync process you will need a sync converter such as a Tascam MTS-30 or MIDIMAN Smart-Sync between the drum machine and the 488.

The advantage of syncing drum parts are numerous: It allows you to listen to your drum parts without recording them until the mixdown, thus preserving first generation crispness. Also you can alter your drum patterns and rhythms until your final arrangement is in place. Thirdly, instead of using two or more tracks for drums, you simply listen to them while you record your other parts. Then when you're ready to mix down, you can record the tracks as your "live" drums straight to the mixdown deck. There are many different scenarios possible with the 488.

IN THE MIX

In the mixing process, the channel faders and corresponding knobs control the information recorded on those particular tracks. Everything should be

assigned to Groups 1 and 2 for mixdown. Here's where you can get creative. The 488 allows you to EQ individual tracks, pan parts left or right and, best of all, add effects via the built-in effects loop. That screaming first guitar solo now sounds perfect after I add a touch of digital delay to it.

The most complicated thing about the 488 is understanding how the numbers on the different controls correspond to each other and when they don't correspond. For example, Channel inputs 3-7 do not have to be recorded on tracks 3-7. And Effect 1 or Effect 2 are not exclusively for Track 1 or 2. Take time to understand how everything relates to each other (A good piece of advice: Read the manual again and again). Experiment with the unit; It's not going to explode in your face.

THE BOTTOM LINE

Overall the 488 is a mighty impressive unit. Eight tracks on a cassette format was unheard of a few years ago. Today, Tascam is at the forefront of this technology. The 488 is ideal for the musician whose needs are not ultra-high tech but who desires high-tech quality. And they've made it so affordable you'll probably be on your way to the nearest Tascam dealer after you've finished reading this review.

—Robert Burns

The Slap Bass Program

with
Alexis Sklarevski
Instructor at **BIT**
and columnist for
Guitar Player Magazine



83 minute video of intensive instruction and incredible syncopated funk. Thoroughly explores the challenging techniques behind the slap style, includes complex damping and choking techniques, funk patterns and vamps, "machine-gun" triplets, percussive right-hand tapping, flamenco style strumming, double stop riffs, scales, phrasing, improvisation and much more. Alexis puts all the pieces together in a refreshingly logical, integrated fashion. Exceptional production quality with split-screen close ups and studio demonstrations with guitarists and drummer. Comprehensive instructional booklet included.

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"This is one of the best bass instruction tapes to come along, and it's so full of great information that it should keep even seasoned bassists busy for months perfecting both right and left-hand technique. Bravo!" **Guitar Player Magazine**

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Advanced Jazz Guitar with Larry Coryell. Available from Hot Licks Productions Inc., PO Box 337, Pound Ridge, NY 10576. Price: \$49.95

LET'S START TODAY'S REVIEW WITH a little quiz. I know, I know, nobody likes a pop-quiz—especially in a magazine article—but I promise you won't be graded. I'm about to quote Larry Coryell, word for word, from the *Advanced Jazz Guitar* video, and all I want you to do is nod your head if you understand and raise one eyebrow if you don't (don't worry, no one's watching).

Quote #1: "G Minor 7th #5 is a substitute for the Eb Major 7th."

Quote #2: "The A Half Diminished is the parent of the Bb Ionian scale."

Quote #3: "The 6th chord is going to raised 9, sharp 5."

The purpose of this exercise is to weed out those who are not interested in the infinite details of playing advanced jazz guitar (and listening to this tape). Those of you who are, please read on.

The goal of this video, Larry Coryell explains, "is to help you to understand how to play over changes." His song, "Tender Tears," is taken apart, section by section, and there's great emphasis on maintaining a "closeness of movement" in all positions. Larry Coryell himself did the transcriptions for the booklet and the on-screen tablature, thus insuring accuracy and detail. Larry also enlisted the services of his son, Julian, as second guitar (long hair, good genes).

Next up is another Coryell composition, "First Things First," in which the melody stands as a Dominant 7th blues. Here again, the song is dissected, the scales are presented as they relate to the chord changes, and Larry and Julian get to jam on it.

The melody portion of this video would certainly be an inspiration for any aspiring soloist, jazz or rock 'n' roll, but the overall flavor of the video is exactly as the title warns—this is advanced stuff. But hey, who knows, if you nodded to more than one of the above questions, you may be ready.

—R.J. Tolinski

The Band Book by Carl P. Austin. Available through American Artist Studio, P.O. Box 131, Erie, Pennsylvania 16512. Price: \$49.95

YOU BOUGHT A COOL GUITAR, learned the first Van Halen album note for note, and still the girls aren't breaking down your door? What could possibly be missing? Ahhh, a band—you

need a band. What good is knowing the entire Led Zeppelin repertoire if you can't show everybody in the world that you know the entire Led Zeppelin repertoire? But how are you going to form a group? You can't even organize your CD collection, let alone a band.

The Band Book by Carl Austin is a good place to start. This collection of eight walkman-ready tapes walks you through conceiving a band to recording your first hit.

No, listening to these tapes won't guarantee stardom, but they will give you an idea of the work and commitment involved in leading a band. In addition to teaching some very basic organizational skills, Austin gives you hints on everything from finding bandmembers, dividing tasks, settling disputes, to building a cool playlist. There's a tape on marketing your band, with tips on ads, posters, press-packs and the like. There's help with demos—what to record, what they should sound like, and who to give them to. Also included is a very helpful kit of sample forms, contracts and other material that you can either base your own on or just photocopy and use.

Needless to say, these tapes aren't the final word on band management, but they will point you in the right direction. You could learn all the same stuff by paying your dues at clubs and music stores, but it's great to have all the information structured and in one place. It's also good to hear an expert confirm some of the things you already suspected.

—Daniel B. Levine

Creedence Clearwater Revival Guitar Anthology Series, CPP Belwin, Inc., 15800 N.W. 48th Avenue, Miami, FL 33014. Price: \$16.95

THIS VOLUME OF TRANSCRIPTIONS of 20 Creedence Clearwater tunes should appeal to two classes of guitarists: Beginner to intermediate guitarists will delight in a fountain of original, unsimplified renderings of material that is very much within their technical range. Creedence guitarist John Fogerty's greatness stemmed more from the logic, simplicity and melodic sense of his playing than from any fretboard acrobatics. He was, and remains, the quintessential player who has lots to say and does so—neatly and memorably.

Creedence fans who are at any stage in their guitar development will certainly welcome these exceptionally accurate transcriptions of CCR classics, among them "Born On The Bayou,"

"Green River" and "I Heard It Through The Grapevine." For the dedicated Fogerty fan, this folio has all the makings of a modern Holy Writ.

—Harold Steinblatt

Beginning Rock Lead Guitar with Wolf Marshall, Amsco Publications, Music Sales Corporation, Distribution Center, 5 Bellvale Road, Chester, N.Y.

A "WOLF" IN SHEEP'S CLOTHING. This is more than just a catchy cliché. I'd say it's an accurate description of a new book and tape lesson put together by none other than *Guitar School's* own Wolf Marshall (see GW May '91 for profile).

After depending mainly on videos for guitar instruction, I was amazed at the amount of information you can learn from this type of package. The method I use is as follows: First, I take the tape out to my car and listen to it, two or three times all the way through, back and forth on the way to work. Then, after saying "Hey, I could do that..." or "That doesn't sound too tough..." I'd race home, whip out the book (complete with tablature and notation), plug in my Strat, and find out that I still have a helluva lot to learn.

Beginning rock guitar is a complete lesson package that introduces the student to most of tricks and techniques heard on today's top recordings. The lesson follows a painless and logical path starting with Phrasing, which includes string bending, vibrato, hammer-ons, pull-offs, palm muting and more. This is followed (at each step) with an opportunity to listen to, or play along with, the Wolf-Man, the Wolf-Meister, Mr. Wolfertude (you get the idea). The tape is mixed with the aforementioned guitarist on one side and the rhythm section on the other; this allows the listener to completely isolate the lesson material at any time he or she chooses.

The following chapters deal with Scales (Major, Minor, Blues, etc.) and Special Techniques, including tap-ons, whammy-bar exercises and harmonics (natural, artificial and tap-on). The Special Techniques section was especially enlightening for those of us who enjoy that "crazy shit" style of guitar playing. It also opens the door into the styles of Van Halen, Vai and the like.

See how... hear how... play now! That's what it says on the front of the book, and for \$14.95, you can take Wolf Marshall home and practice together as if you were old pals.

—RJT

OUT TO LUNCH

from page 80

favorite band and that was a dream come true.

GMD: You once said that you wanted to be the fastest guitar player in the world. Did you have goals of being faster than Larry Coryell or John McLaughlin?

AD: The faster you're able to play, the greater your options are for playing interesting lines. It's as simple as that. And not that it's simple to achieve. It's very difficult. A lot of the fast playing I hear today doesn't involve much right-hand technique. Most of it involves left-hand technique and lots of amplification. You pick one note and hammer-on the rest. That's not great technique. Guitarists who can really pick are the ones who I find more interesting to listen to.

GMD: How much practicing were you doing in your teens to improve your technique?

AD: It took me years just to realize that it's not just how much or how hard you practice. Of course, practicing does have a lot to do with it, but there's that certain "x" factor that has to do with the development of one's bone structure in the arms and hands. I thought about that for a long time and eventually came to the conclusion that there had to be another variable involved. There are guys who've practiced as long and hard as me that don't have the ability to do things with their right hand that I can do. I eventually found out from talking to several older classical guitarists that genetics have a lot to do with the reason some guitarists have better technique than others. After listening to them play, I feel there is some truth in it.

As far as the practicing aspect of it goes, I practiced as long as I felt like practicing. Sometimes it was a long time. Sometimes it was just an hour. I never believed in practicing four hours straight. If after the second hour I wasn't getting anywhere and was becoming frustrated, I'd stop. So I just practiced until I felt like stopping. Then I would come back to it fresh. But when I went to Berklee School of Music, I definitely became more obsessed and I wanted to make it quick. I wanted to become famous fast! That was my goal.

GMD: Do you cover how you approached building speed in your instructional video?

AD: Oh yeah. Quite extensively.

GMD: Do you pick very hard when playing fast?

AD: I don't like to hear fast runs sound mushy. I hear so many players using this so-called "sweep picking," which I find very ineffective. I like to hear the

notes pop through the speakers. And to get that sound you just can't cheat. Sweep picking is a form of cheating because you don't actually "pick" the strings, you sort of gliss over them. Thus the sound of the run—especially when it's mixed in with drums, keyboards and bass—blurs. When a keyboard player plays a run on a grand piano, there's no such thing as sweeping over notes. Every note has to be percussively attacked in order for it to pop out.

GMD: When you were doing the "trio" with John McLaughlin and Paco DeLucia, did you learn anything from them?

AD: I think we all learned from each other. We kept looking at each other and saying, "Wow! What are you doing there!" "What's that?" "Show me that!" Even if we weren't always able to copy exactly what the other two were playing, a lot of ideas rubbed off in one way or another. Obviously, each of us had our strengths and weaknesses. We were all trying to impress each other before we impressed the audience, believe it or not [laughs]. But the audience dug the fact that we were playing with one another.

GMD: I know John McLaughlin is a pretty serious cat. I'm curious to know if you guys ever got really crazy together? Did you ever go out and get drunk and act nuts together? Is there another side to him?

AD: [Pauses] We did four lengthy tours together over the course of three years. We were an "item," so it was very hard for me to get close to John. And it was frustrating on a personal level, which I don't think showed on the musical side. It may be hard for *anyone* to get close to John. Paco and I, on the other hand, were like brothers. But, there was one night where John did let loose and we all got smashed. John opened up like his soul was exposed and he became a guy I just wanted to hug and say, "Thanks for coming out, man. Thanks for coming out of your shell. It's been great talking with you!" That's the way I felt. It was really great talking to him.

GMD: What music do you pop in your tape deck? Anything that would surprise people?

AD: I listen to Astor Piazzola, Peter Gabriel, Joni Mitchell, Sting's new stuff

GMD: Can we expect a kick-ass electric band to do a tour in the future?

AD: Yes, I'll be making a return to the electric-band format. There will be a lot of emphasis on the electric guitar next time. I'll be doing a lot of new material, older material from my solo albums, the early, more popular pieces, and also some choice RTF pieces that have been lost over the years. It's gonna kick ass and get back into the excitement again. But I'll definitely keep the acoustic thing together, too, because it's so unique. ■

PRIME CUTS

from page 16

say. It epitomizes the reverence I had for Fred. But it also absolutely kicks ass on the guitar.

It was real spontaneous because it was written, literally, while the emotions were still very volatile. There's never—in the history of man—been a connection between the makers of music and the receivers of music like this song delivers. People absolutely levitate when I perform it. The tears, the emotions, the spirit that we share when that song is performed, is nothing you've ever experienced in rock 'n' roll. It was done in an afternoon without any thought—just reaction.

Any mention of a Ted Nugent musical maneuver would truly be incomplete without including this composition. And the guitar solo alone is worth the price of admission. The way it builds and what happens with the feedback and the sonic swells that occur and the dynamics of the song, will just light you on fire. It was only released on the Ted Nugent Bow Hunter label, but it will be available on my next Atlantic record. ■

BACK TO BASICS

from page 32

vintage Celestians and the whole deal. But what's the crowd hearing? They're hearing 18-inch bass bins from the P.A. So what's your sound got to do with anything? We toured with Cinderella and I saw Tom Keifer walk out on stage with his '59 Sunburst Les Paul. And you know what? It sounded like his Kramer! In the studio it wouldn't sound the same, but live it almost doesn't matter."

Vito's philosophy of directness and simplicity is carried over into his songwriting. "With our previous albums I would use just an acoustic guitar and Mike Tramp's Walkman. He'd sit there and pound out rhythms on his knee and I would strum along. That's how we wrote the songs. This album marked the first time we ever did any 8-track pre-production. Producer Richie Zito came in and set everything up for us: a Tascam PortaStudio, a Dr. Rhythm drum machine, a Rockman, my Steinberger and a keyboard for Mike. That was a big step for us." ■

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NOTATION LEGEND

Row 1: Bends

- Bend (half step)
- Bend (whole step)
- Bend (one-and-a-half steps)
- Bend (two whole steps)
- Grace-note Bend
- Bend and Release

Row 2: Advanced Bends

- Pre-bend (string bent before picking)
- Pre-bend and Release (reverse bend)
- Compound Bend and Release (first note picked only)
- Slight Bend (microtone)
- Unison Bend

Row 3: Vibrato and Picking

- Vibrato
- Wide Vibrato
- Sweep Picking
- Rake Strings
- Vibrato Bar Dive and Return
- Vibrato Bar Pre-dive and Return
- Vibrato Bar Scooping

Row 4: Bar Techniques and Slides

- Vibrato Bar Dips
- Slide (both notes picked)
- Legato Slide (first note picked only)
- Pull-off (first note picked only)
- Hammer-on (first note picked only)
- "Hammer-on From Nowhere" (left-hand tap)
- Legato Phrasing (first note picked only)
- Ghost Note

Row 5: Staccato and Muting

- Staccato Phrasing (short notes)
- Choppy Phrasing (extreme staccato)
- Fret-hand Muting (percussive tone)
- Pick-hand Muting
- Tremolo Picking
- Trill (Fast Hammer-on/Pull-off Combination)
- Pick Scrapes

Row 6: Harmonics and Taps

- Natural Harmonics
- Artificial Harmonics
- Pinch Harmonic (with pick) (overtone of 5th generated)
- Touch Harmonic
- Tap Harmonic
- Tap-on Technique
- Bend and Tap-on Technique

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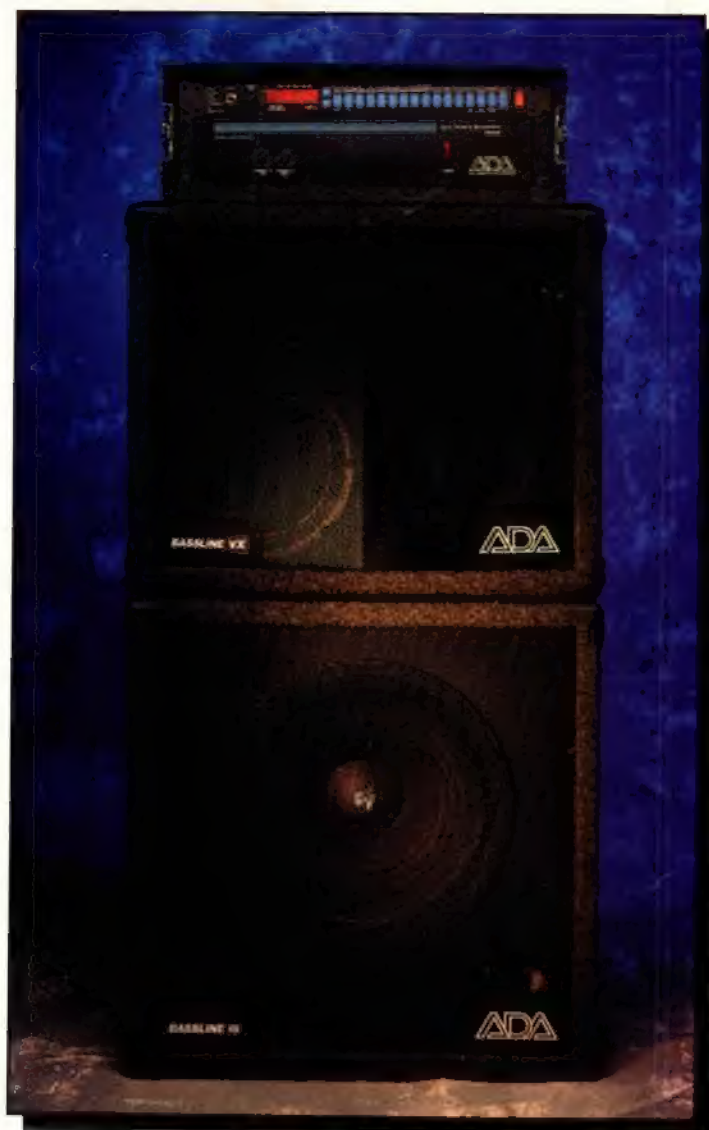
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